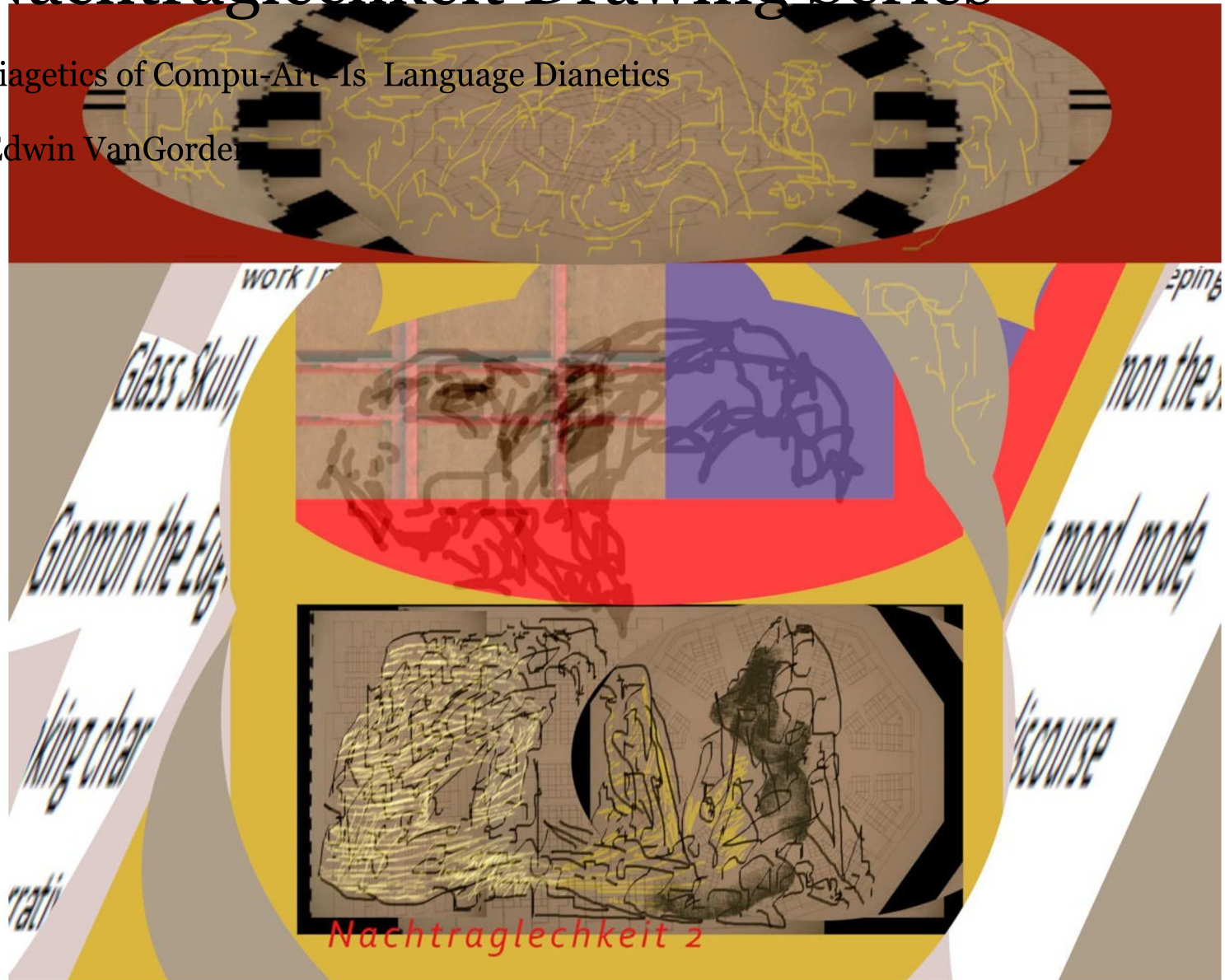


Nachtraglechkeit Drawing Series

Diagetics of Compu-Art -Is Language Dianetics

Edwin VanGorde



Nachtraglechkeit Drawing Series

Diagetics of Compu-Art -Is Language Dianetics

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nachtraglichkeit series : word means the relation of that studied as itself studying in a reverse or “metapresentai” as Heraclitus indicates reverses in a game come full circle: In the Baroque manifold for example Caravaggio repeats picture by picture the theme of a tympanum, the term can mean sculptural shape, echoes of an architectural “drum” or then again the ear itself... indicating through a corollary sense that the picture as looked at also sees. In my drawing series my individual pages are a kind of mapping, upon which the drawing arcs are yet again a self mapping, and in the present group I add the idea as well of “text mapping” i.e. use of text to identify the pictorial flow as your eye follows it across the shifting ground. In the marking also I pair marks that counter spin and then thread together a spin and anti spin motif developed also in a fraying which suggests a negative crosshatching. In this visual and verbal rhetorics show as a nachtraglichkeit according to a principle of diversion within prosody and strophic semantic recovery.

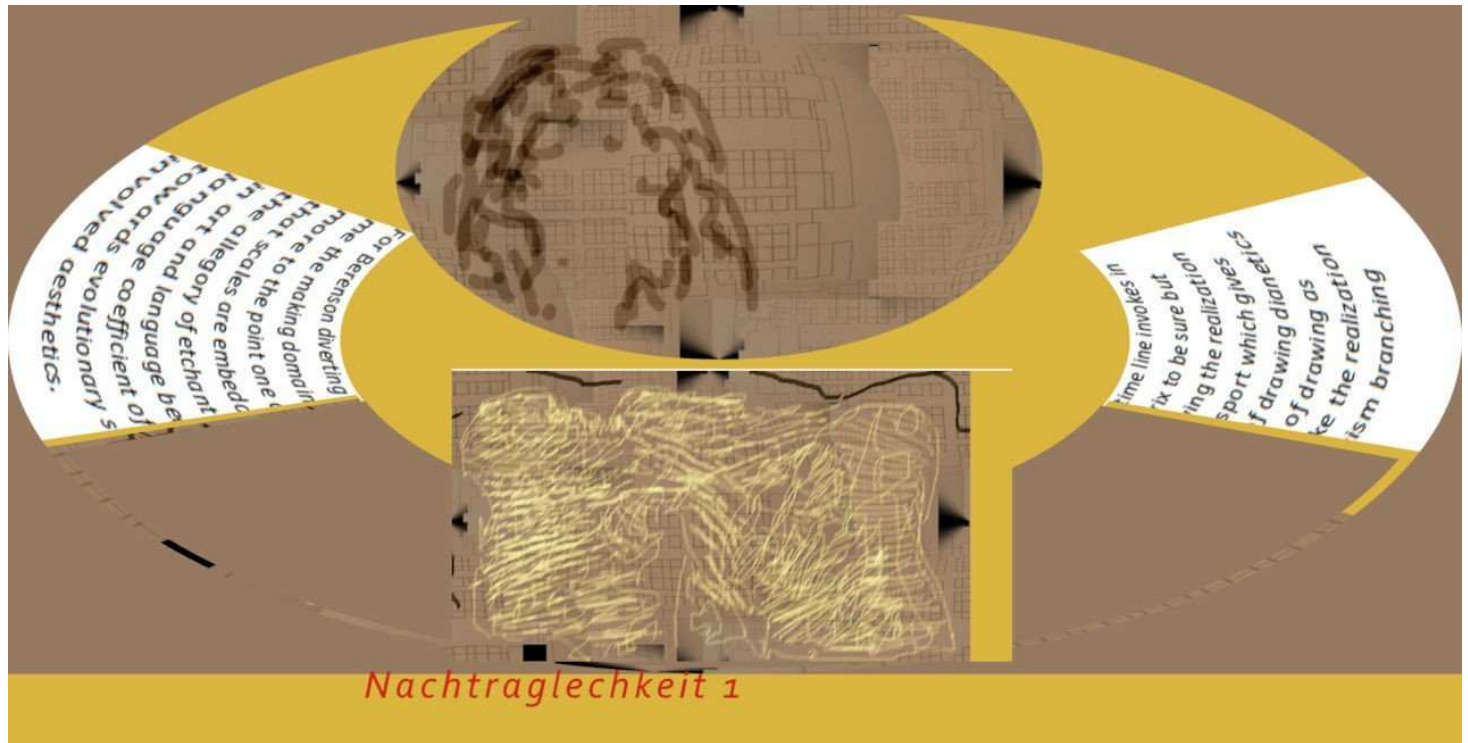
And as well, then is the recourse to considering print form to diegetic dianetics of art and language become computer art and language via a video take on the print in which the traditional reverse image of the printed plate is replaced by a complex reference to trope.

Dwarf Gallery Sigla

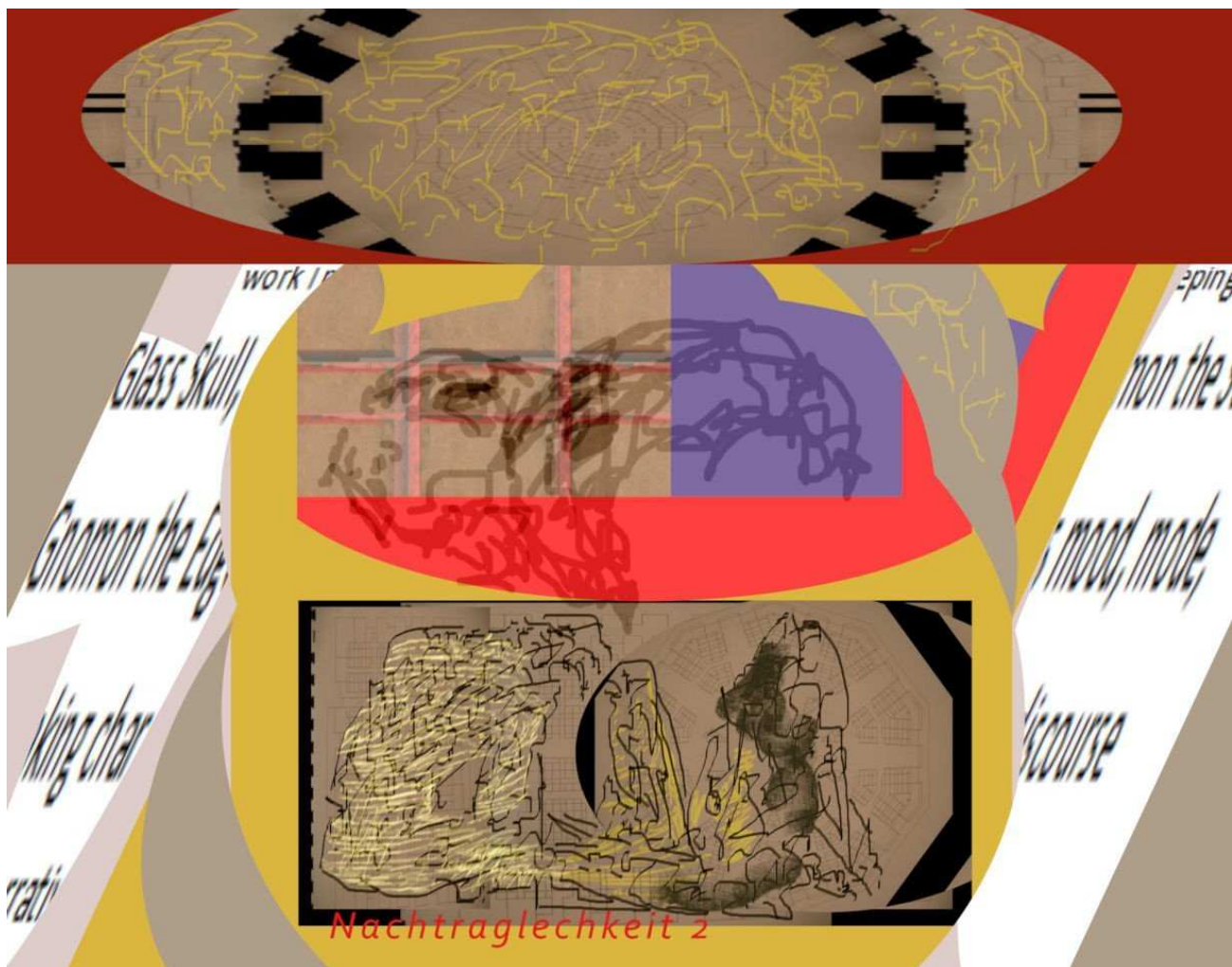
In architecture dwarf galleries are lunette structures subsidiary to the larger arches: in my drawing here an initial Blow up or detail scale form is added onto with dimensional outgrowths like a shell structure. According to this allegory I mark each change of scale with an emblem or artifact of the process. Each emblem also signifies a new turn or level of trope.

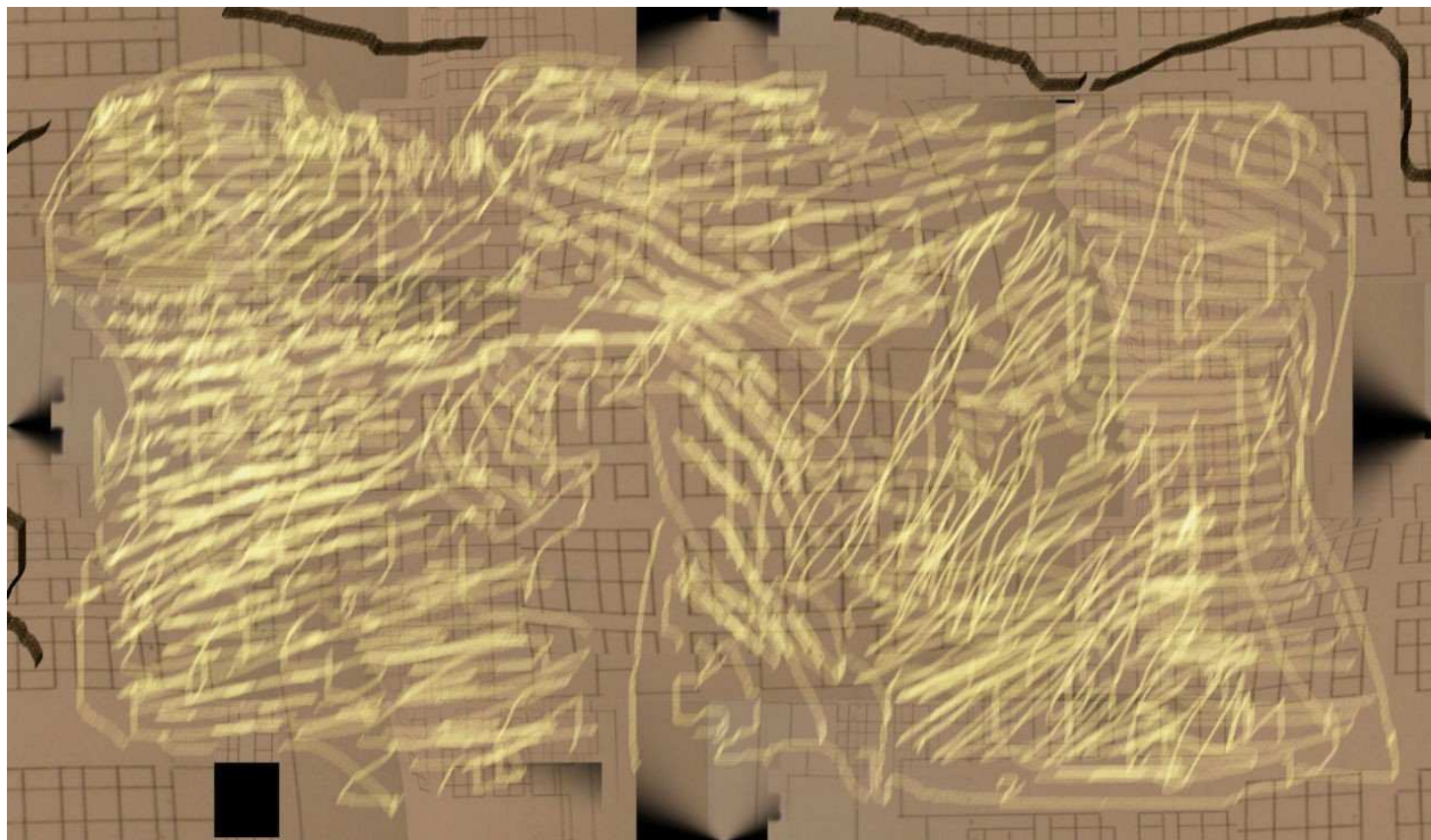
For Berenson diverting the Janus theory to an emblematic aside of its Janus Ganesh time line invokes in me the making domain of the protoplasticity culture of the Proto IndoEuropean matrix to be sure but more to the point one can see in the rising through of subsidiary scales in these drawing the realization that scales are embedded within scales and that an etching quality arises in the transport which gives the allegory of etchant I like to plant as a neologism upon information architecture of drawing dianetics in art and language become computer art and language and a new learning domain of drawing as language coefficient of structuralist histories. which through invitational rhetoric make the realization towards evolutionary structure within the ambit of brachelogy and a natural asceticism branching involved aesthetics.

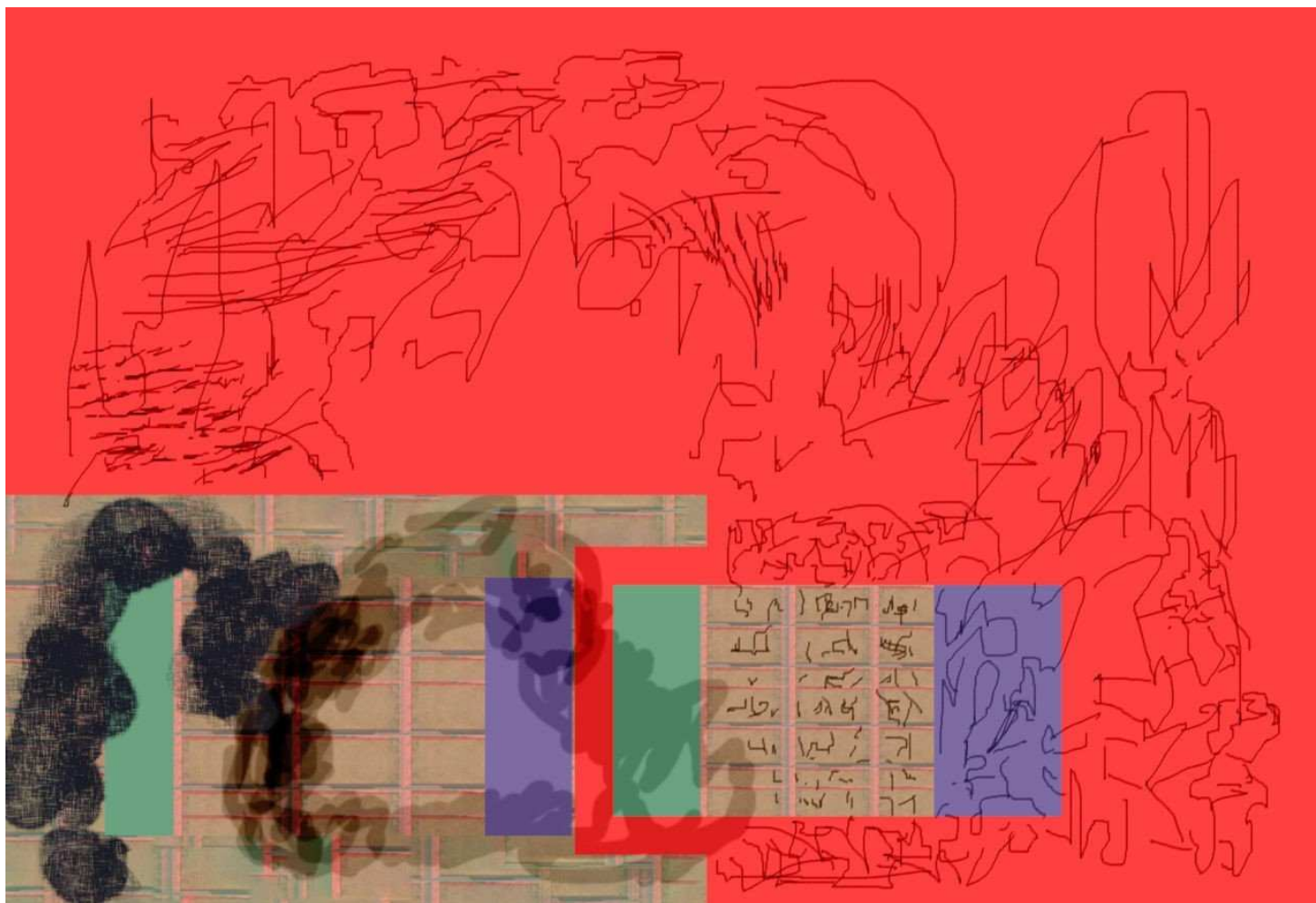




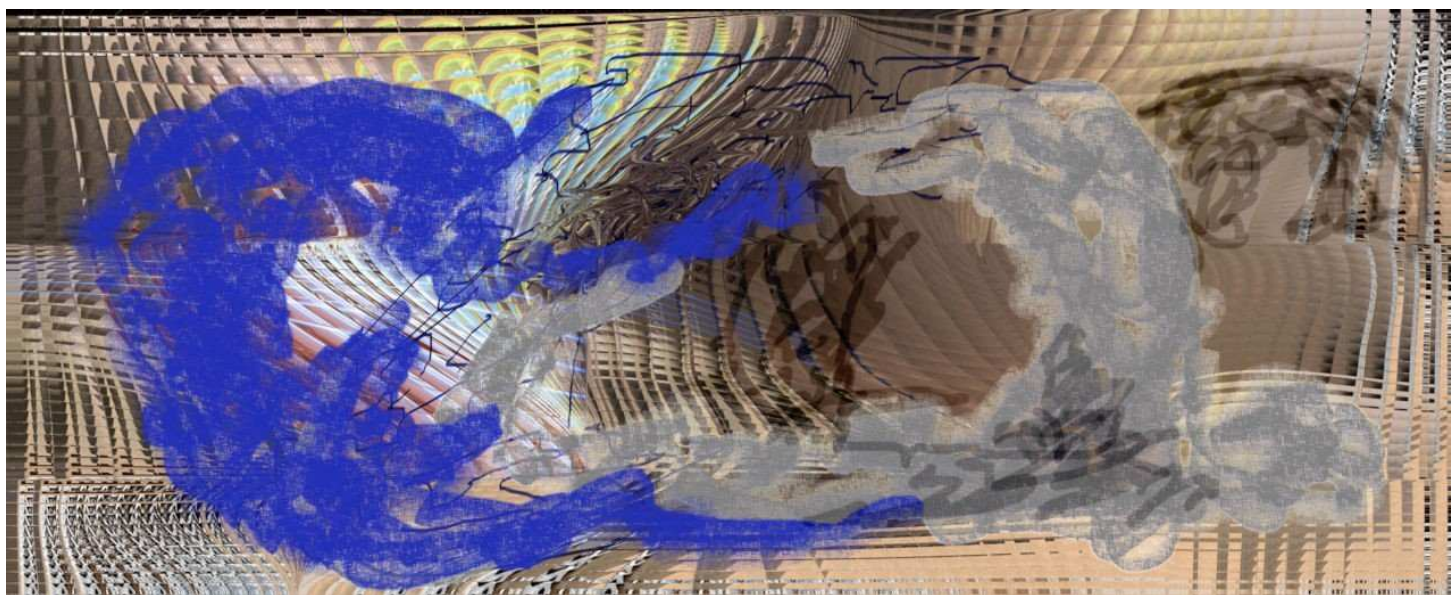














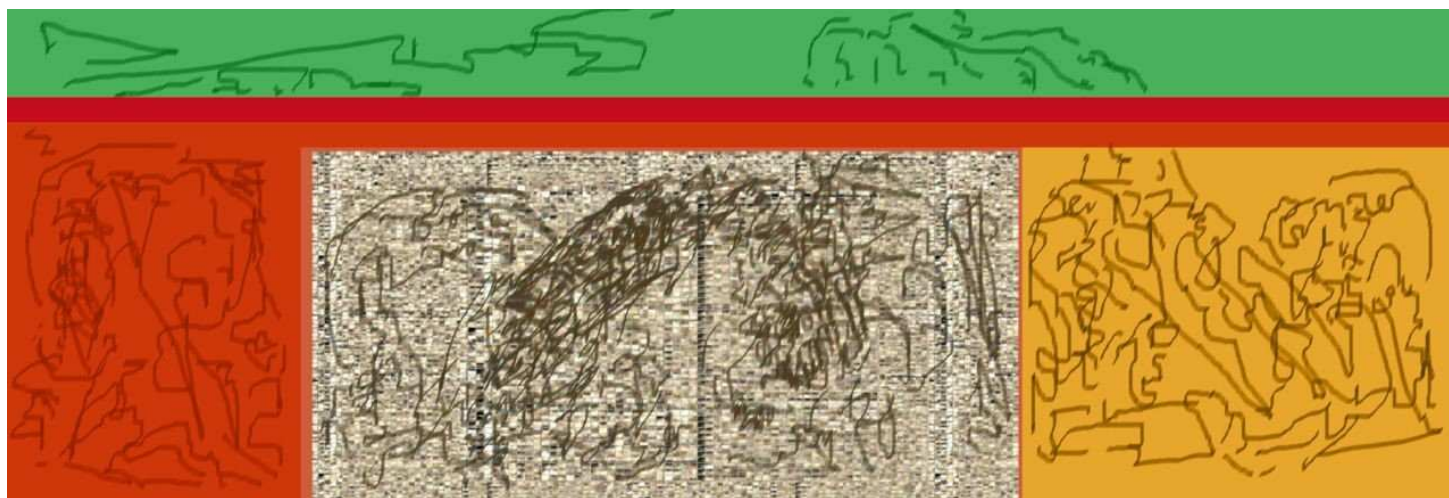


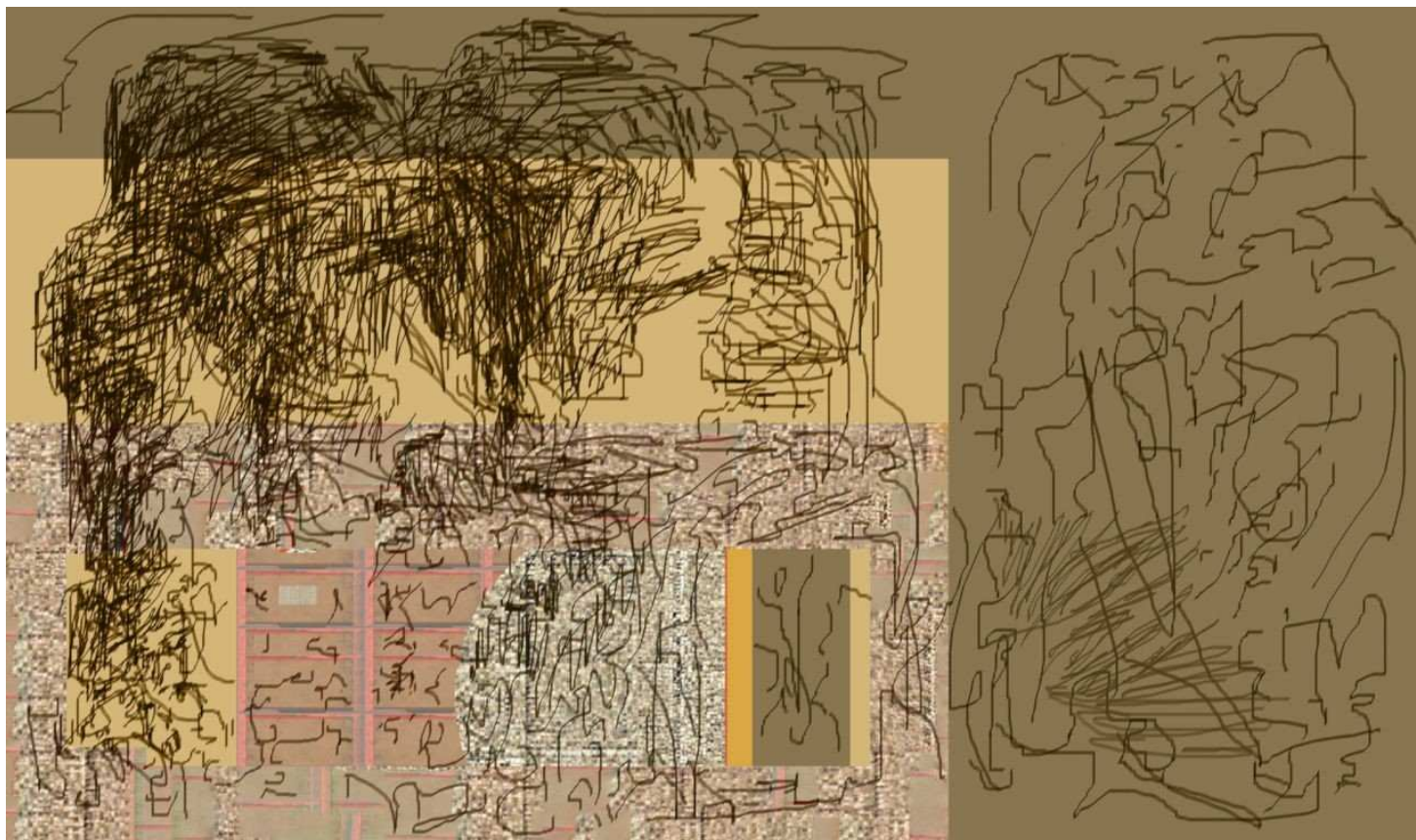


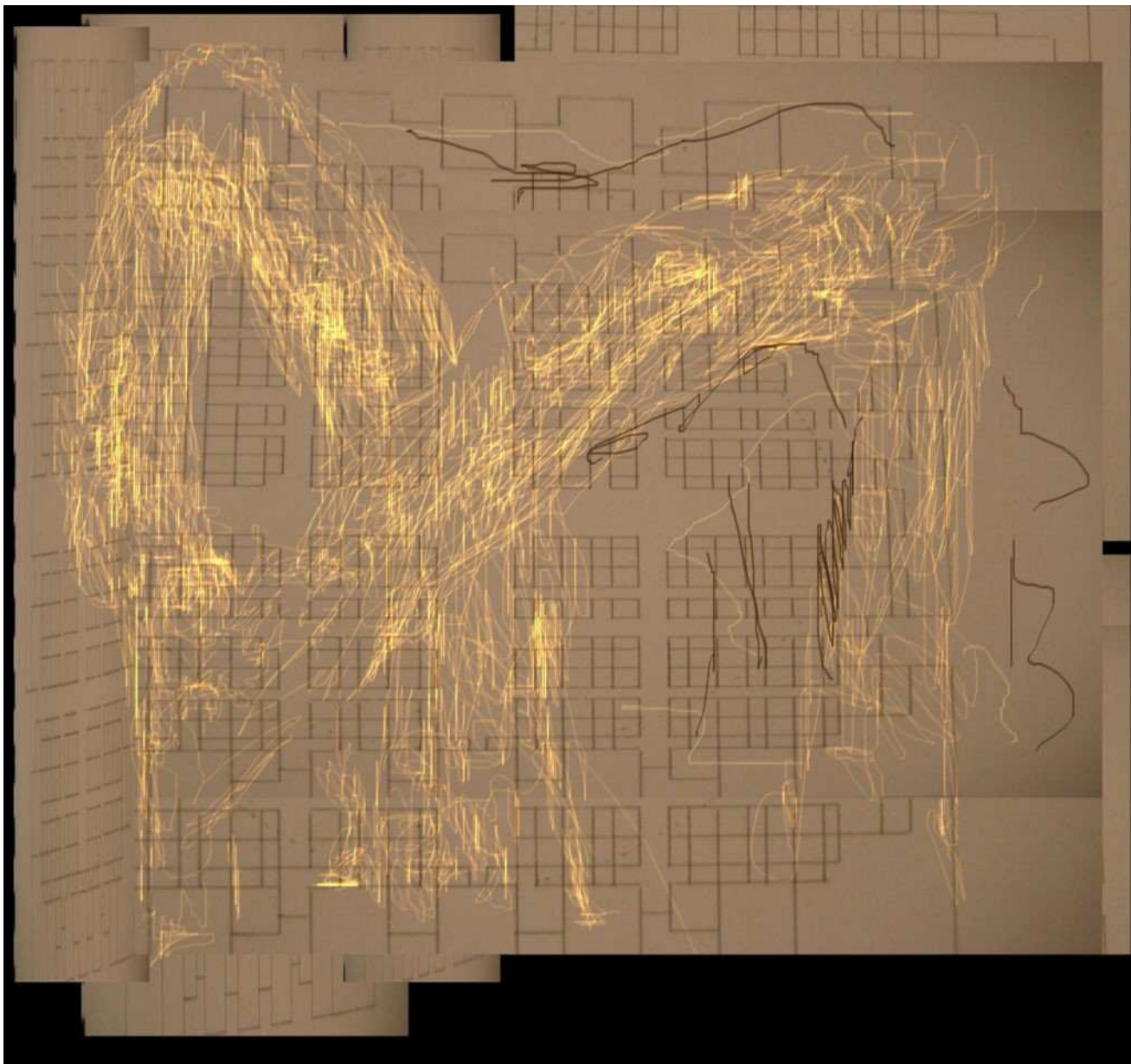




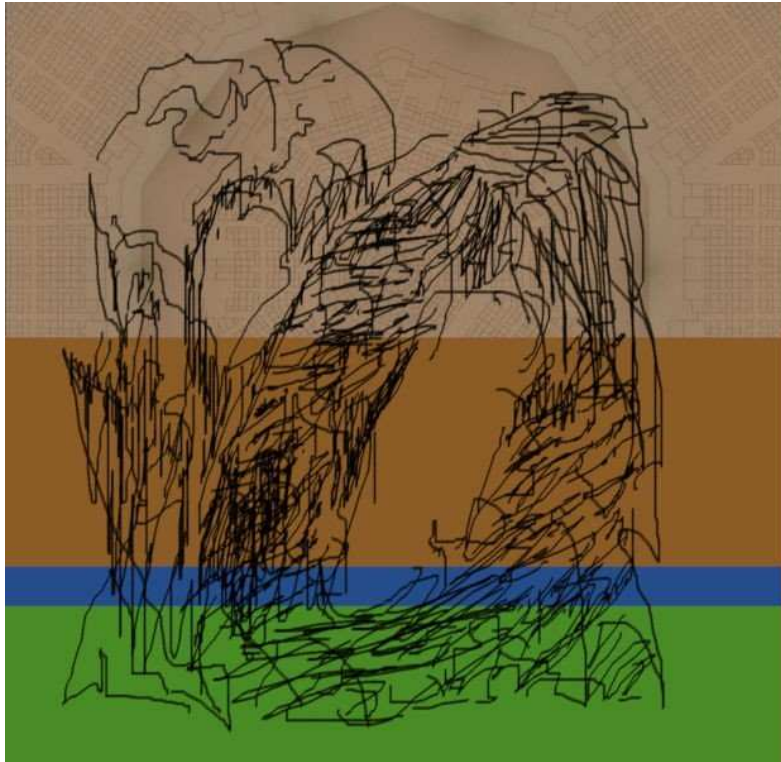




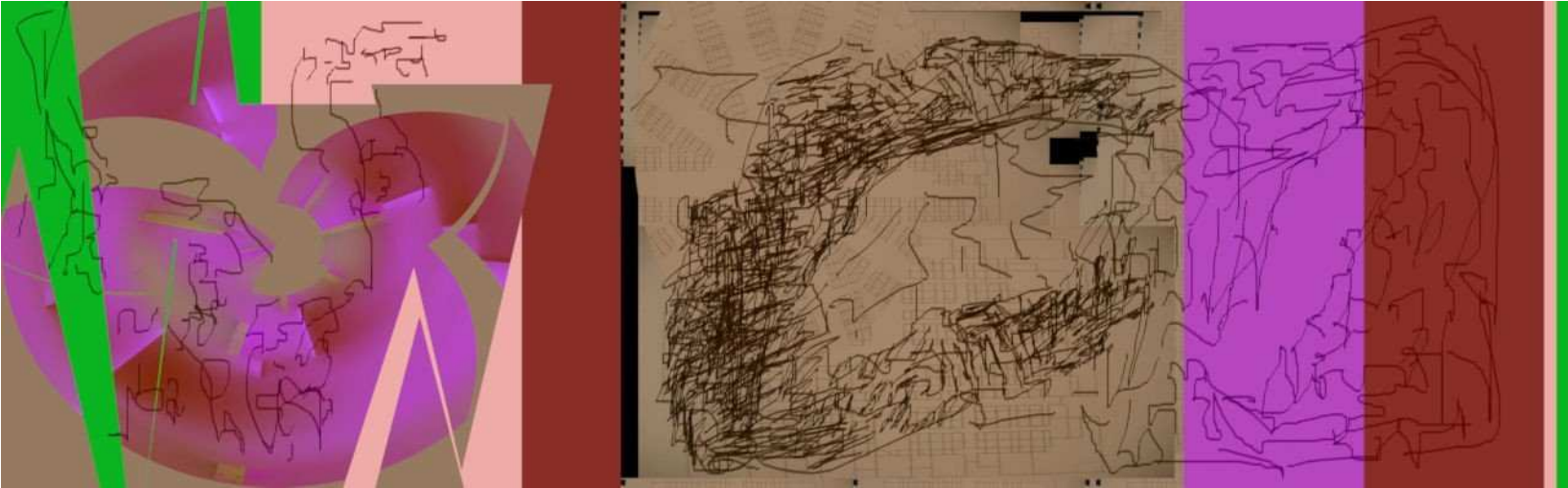


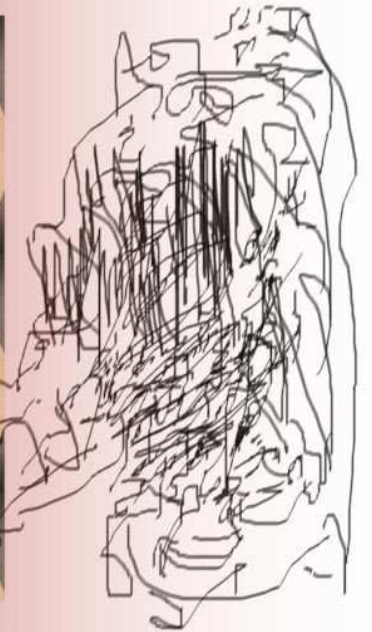


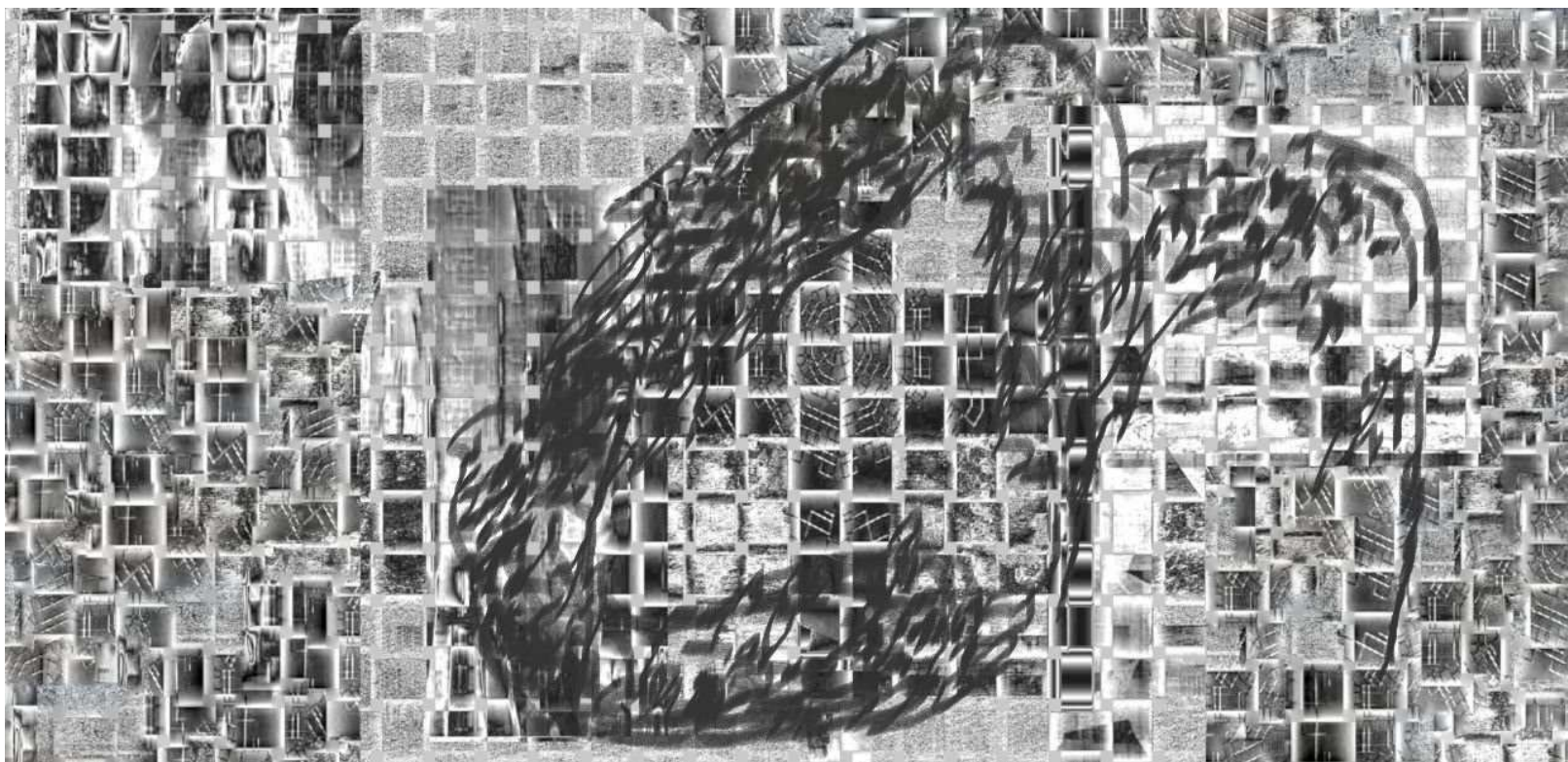


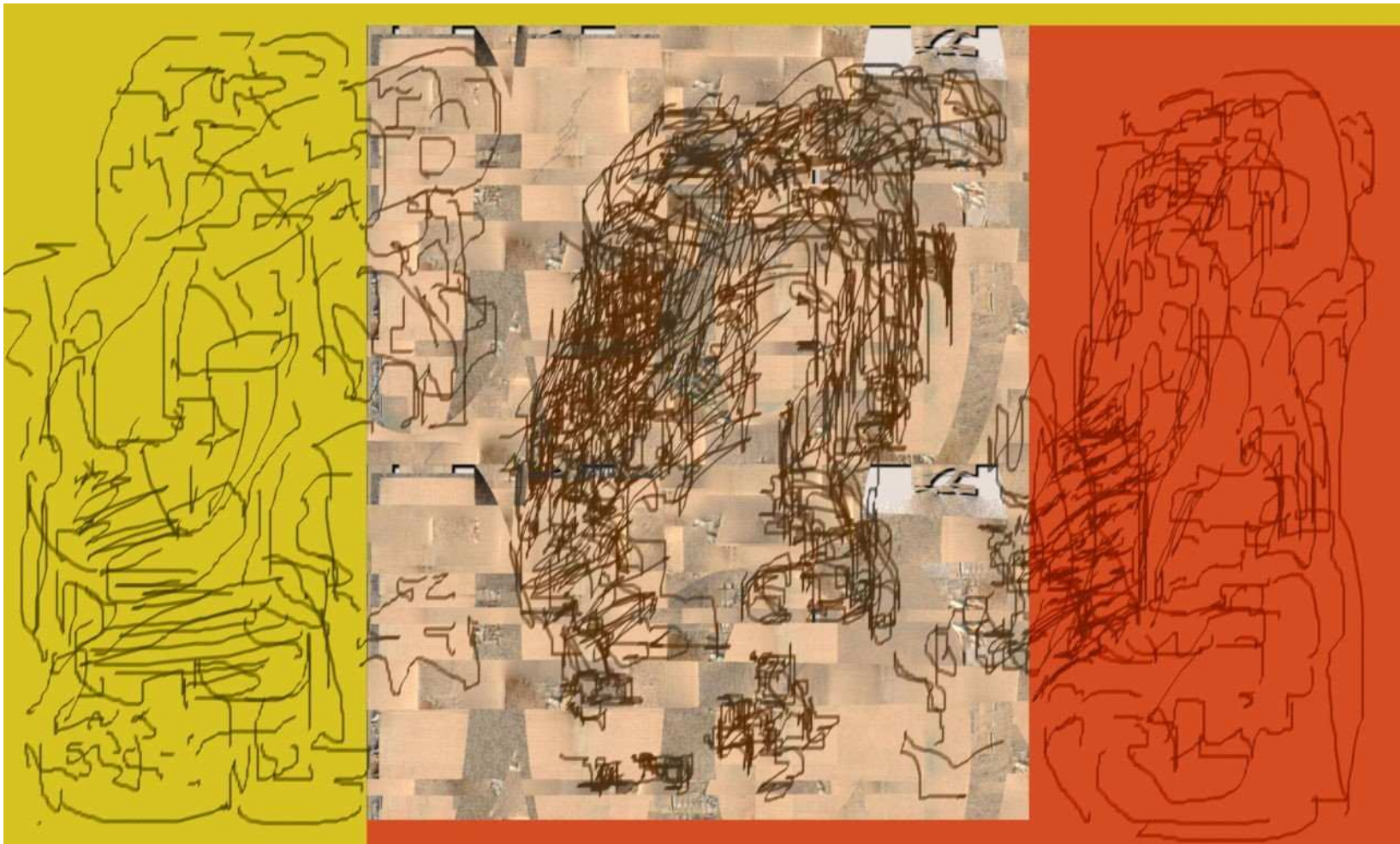




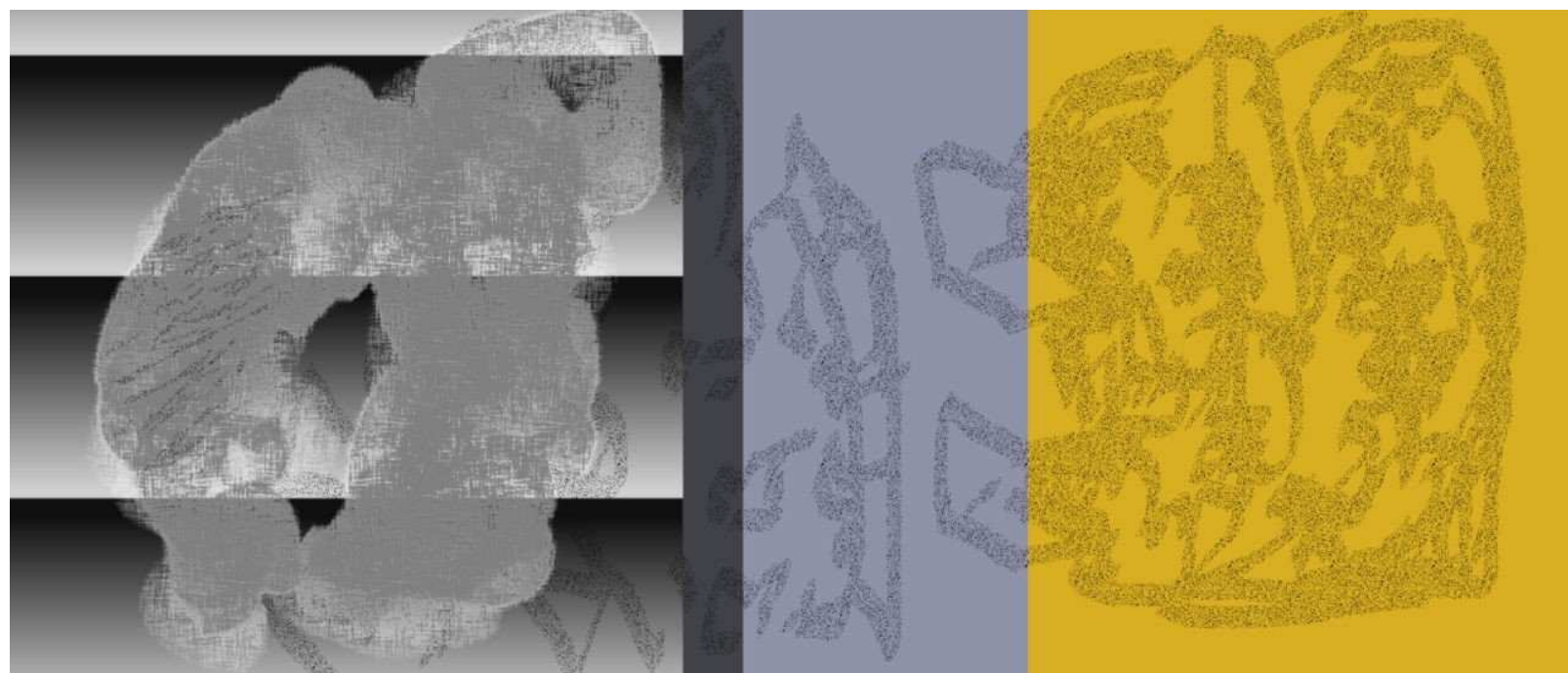


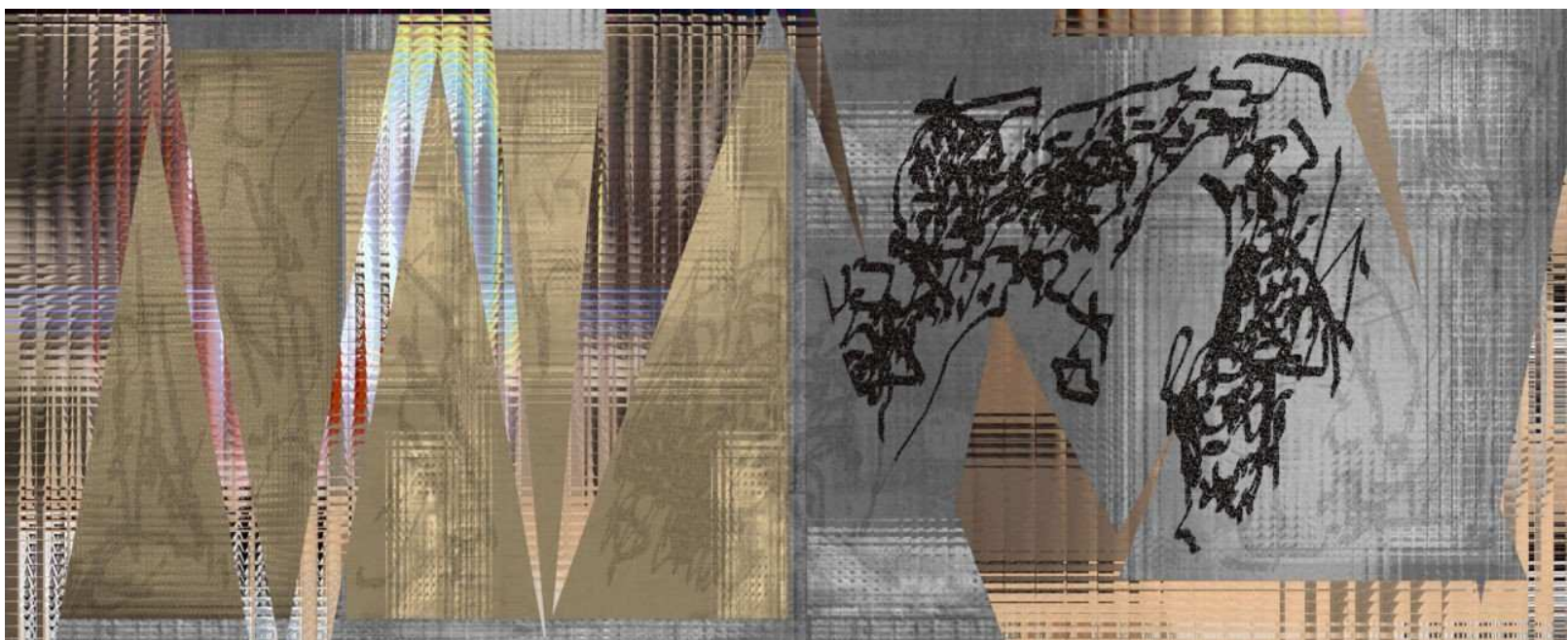


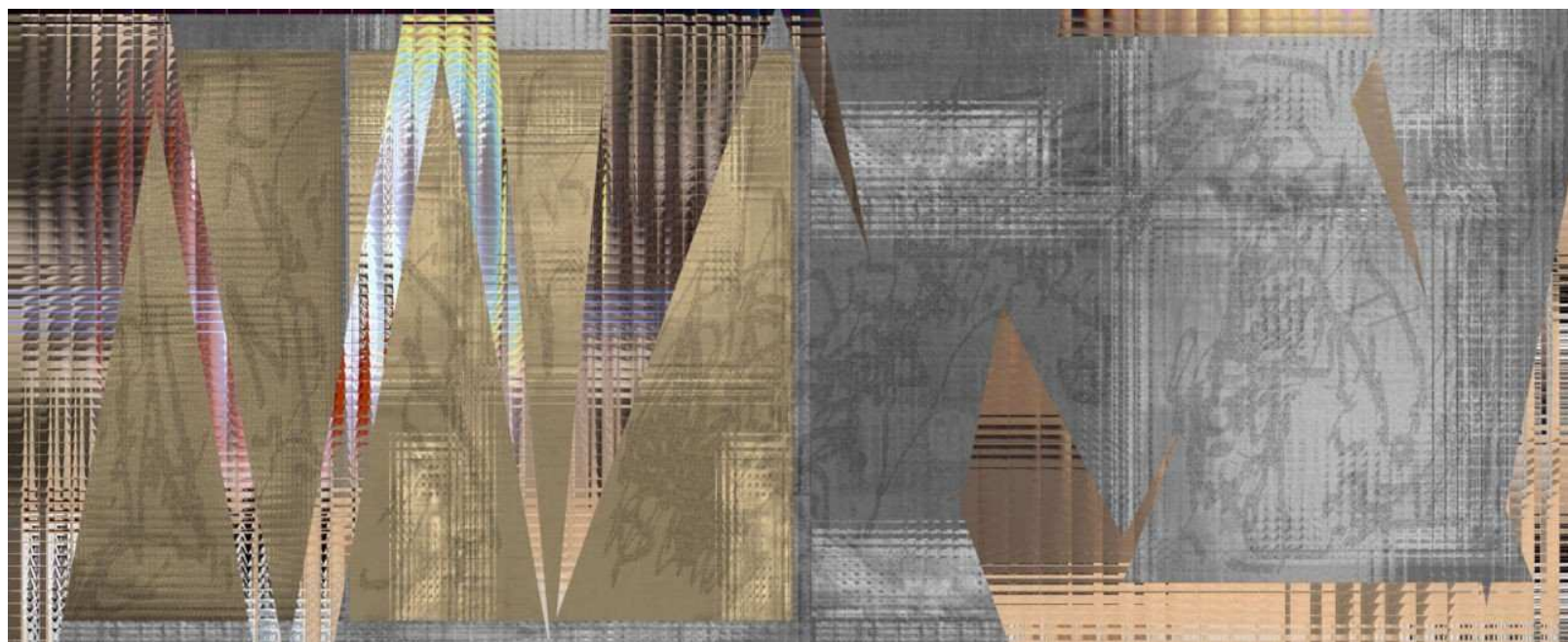








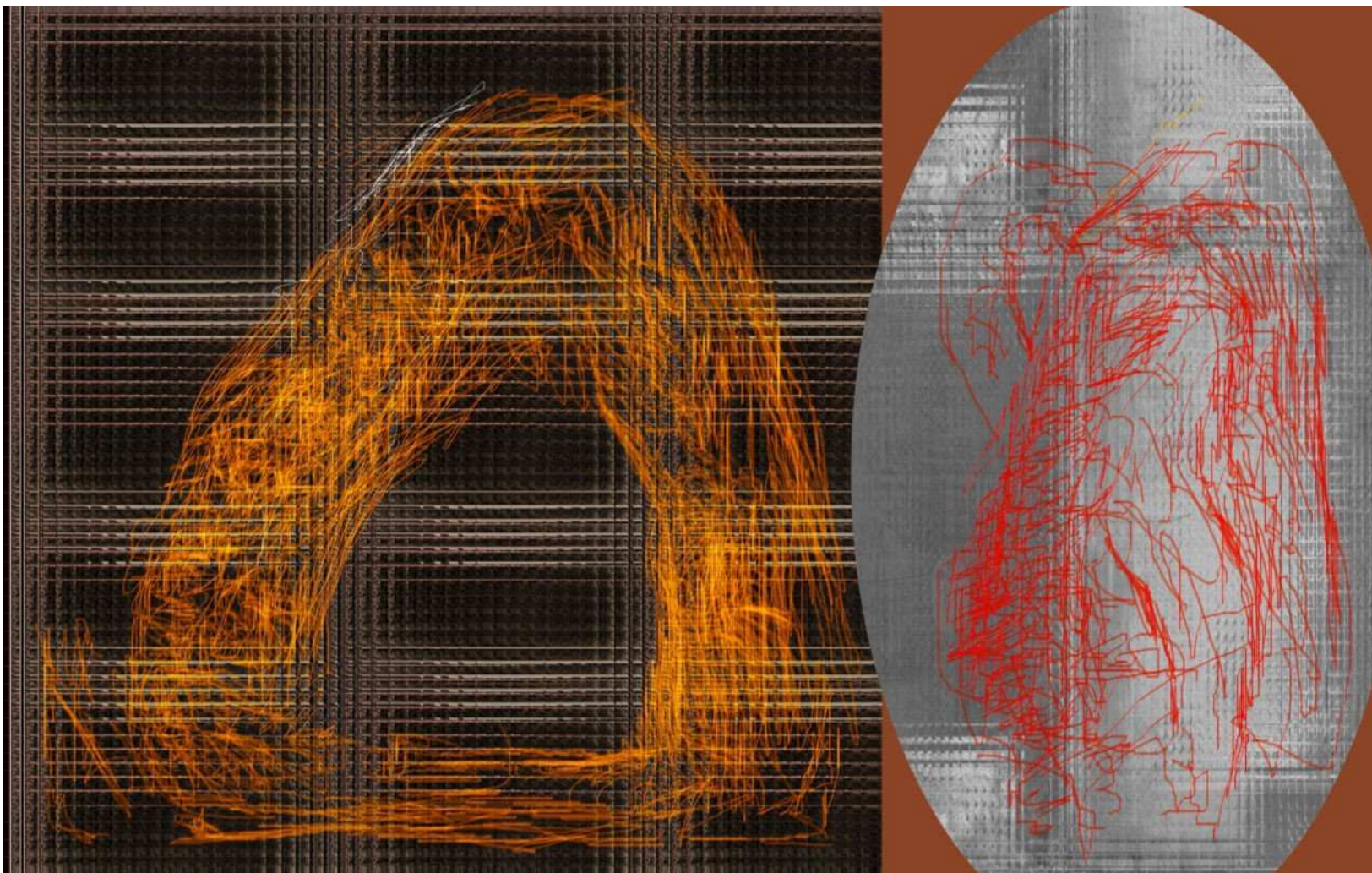


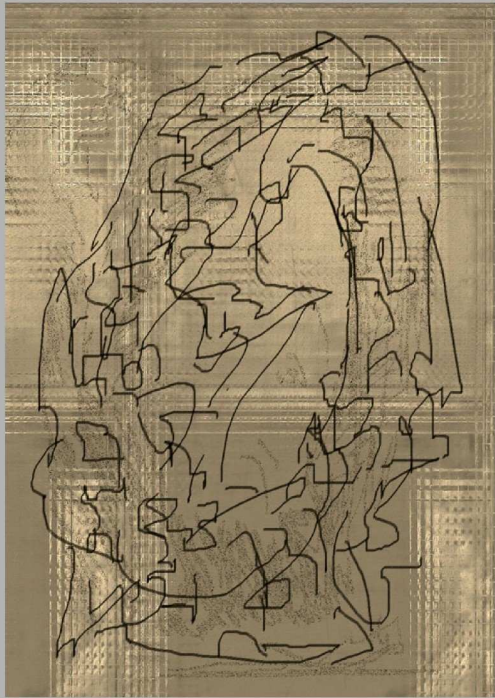




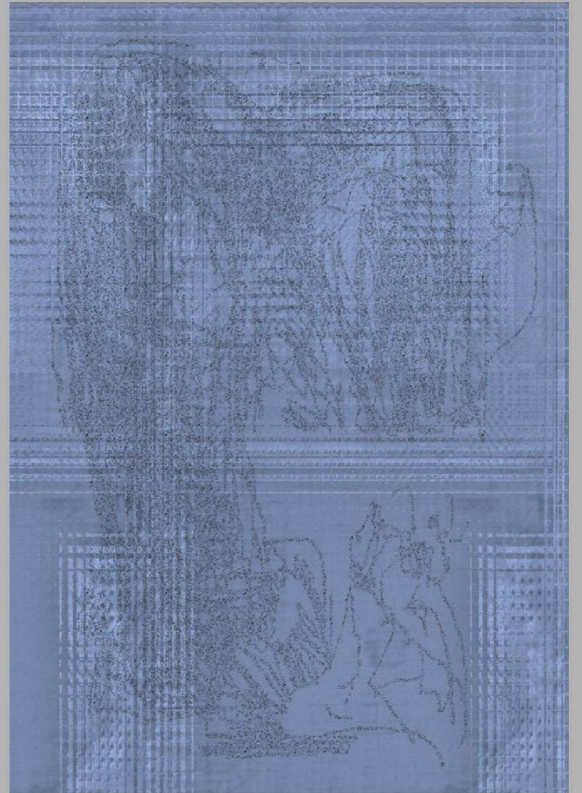
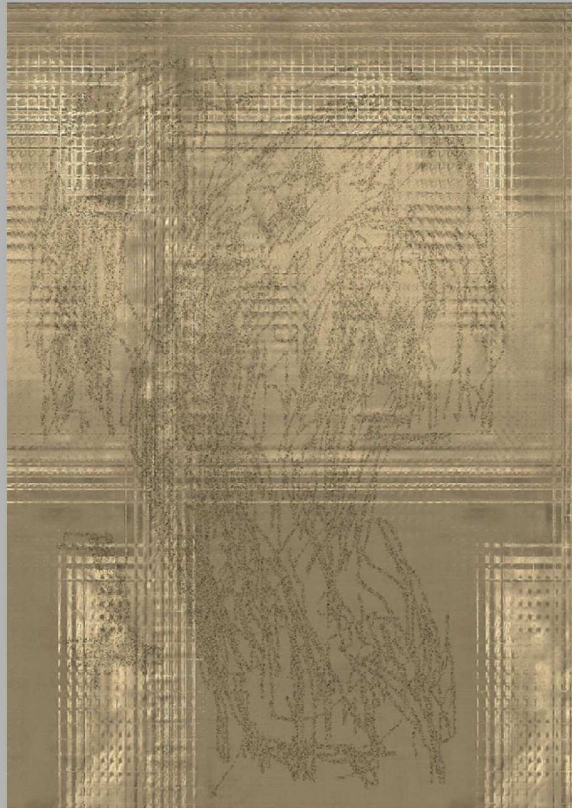
Philadelphia Glass Gates Nachtraglichkeit 4

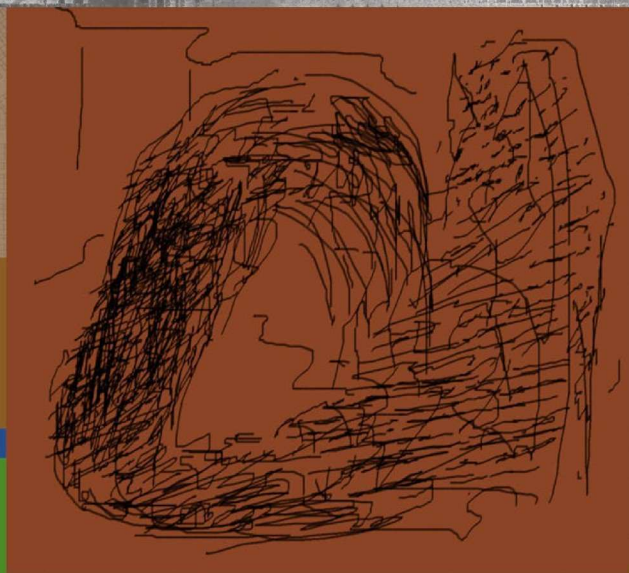
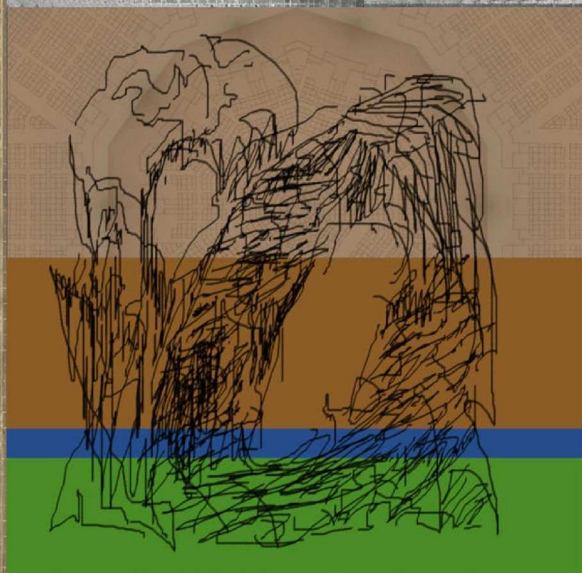
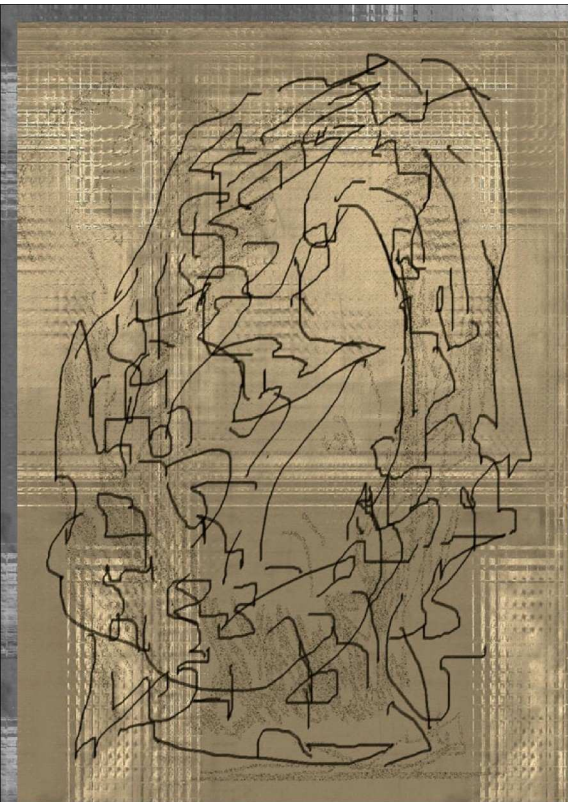


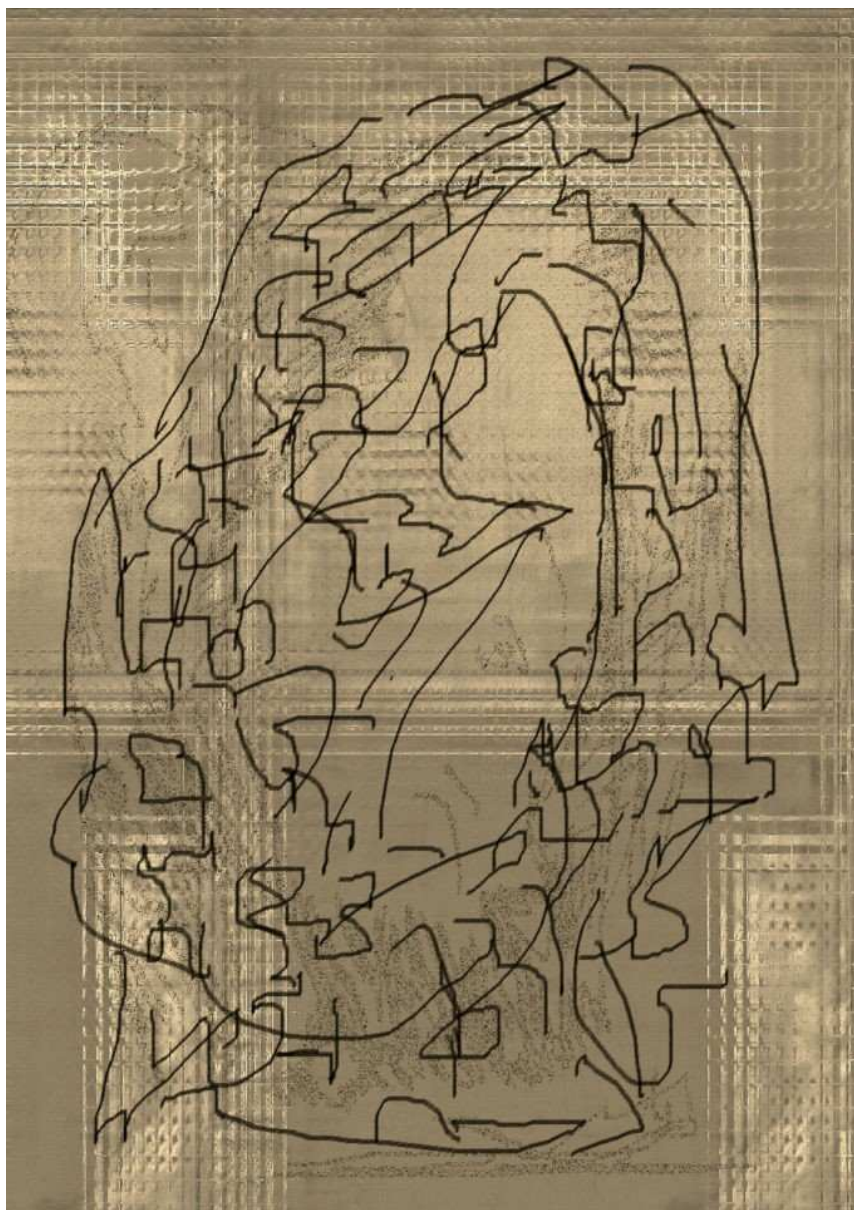


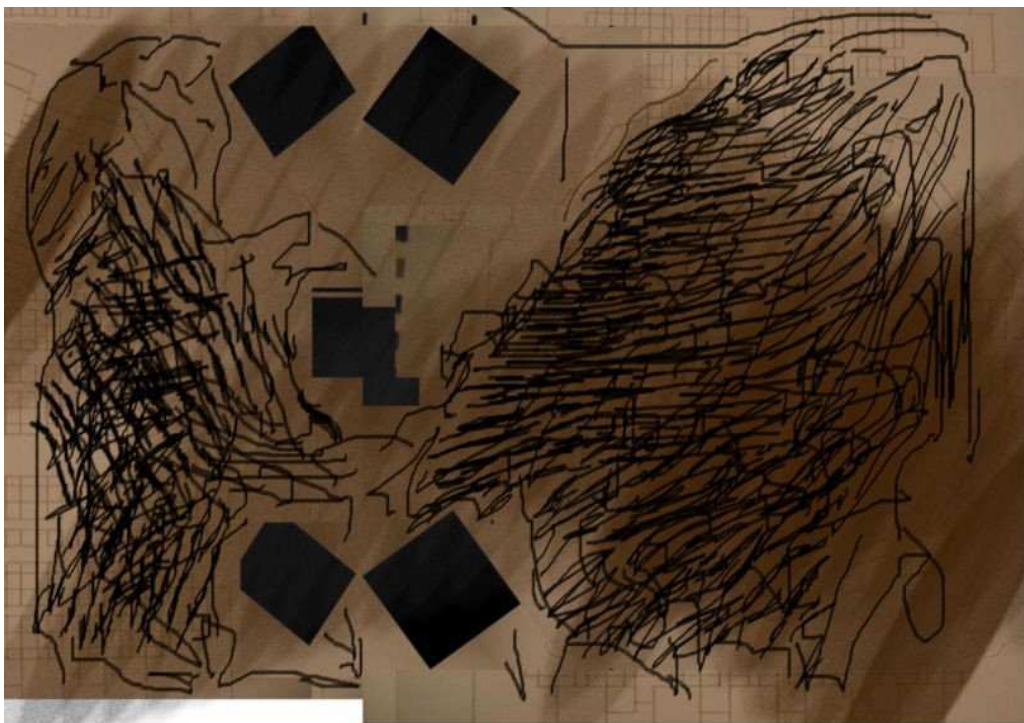


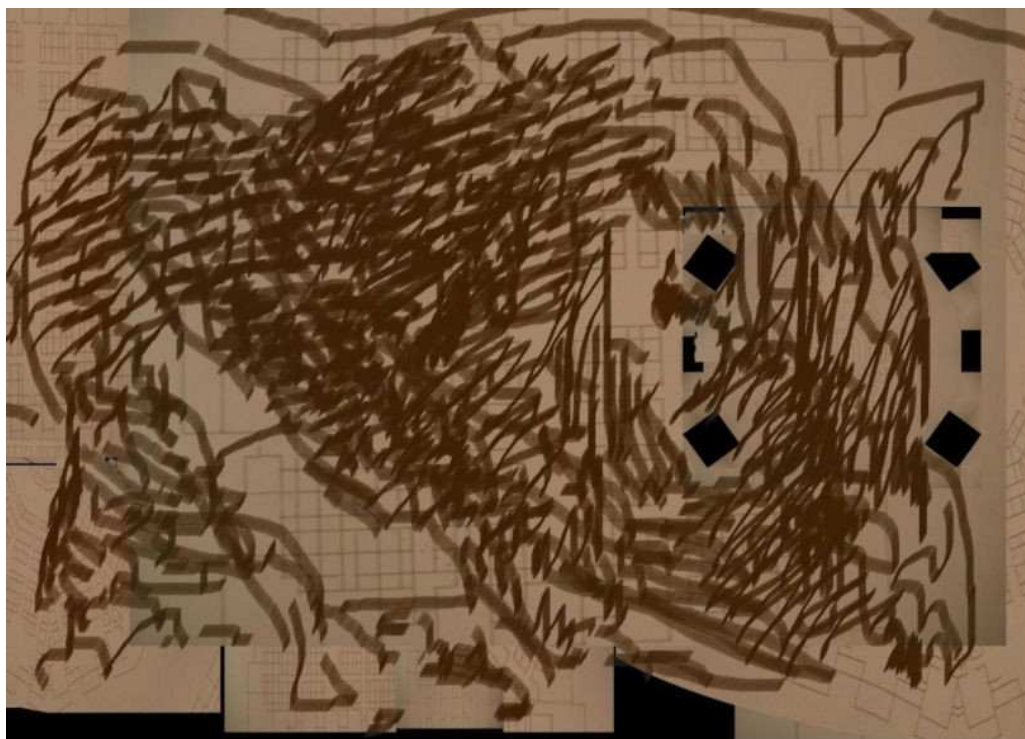
WHEN HELL FREEZES OVER

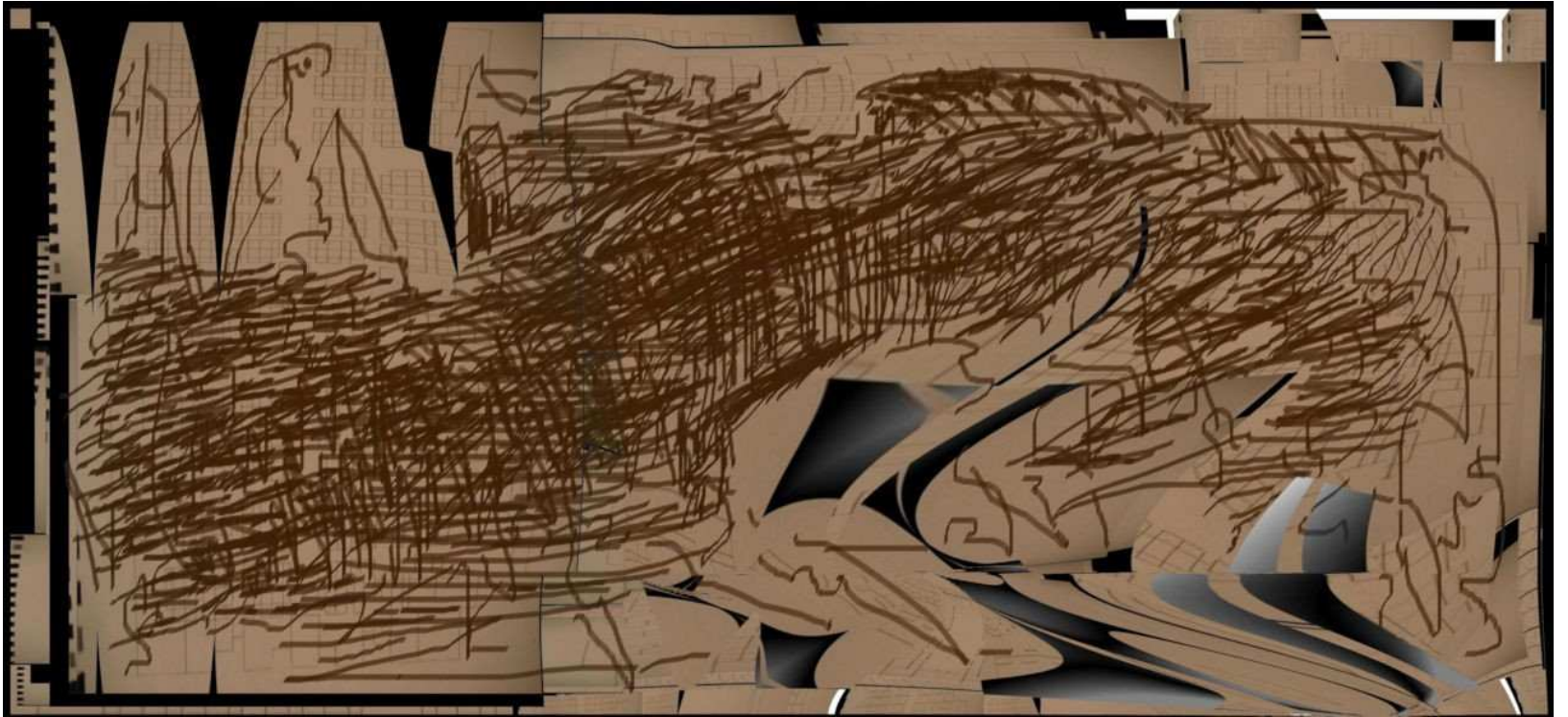


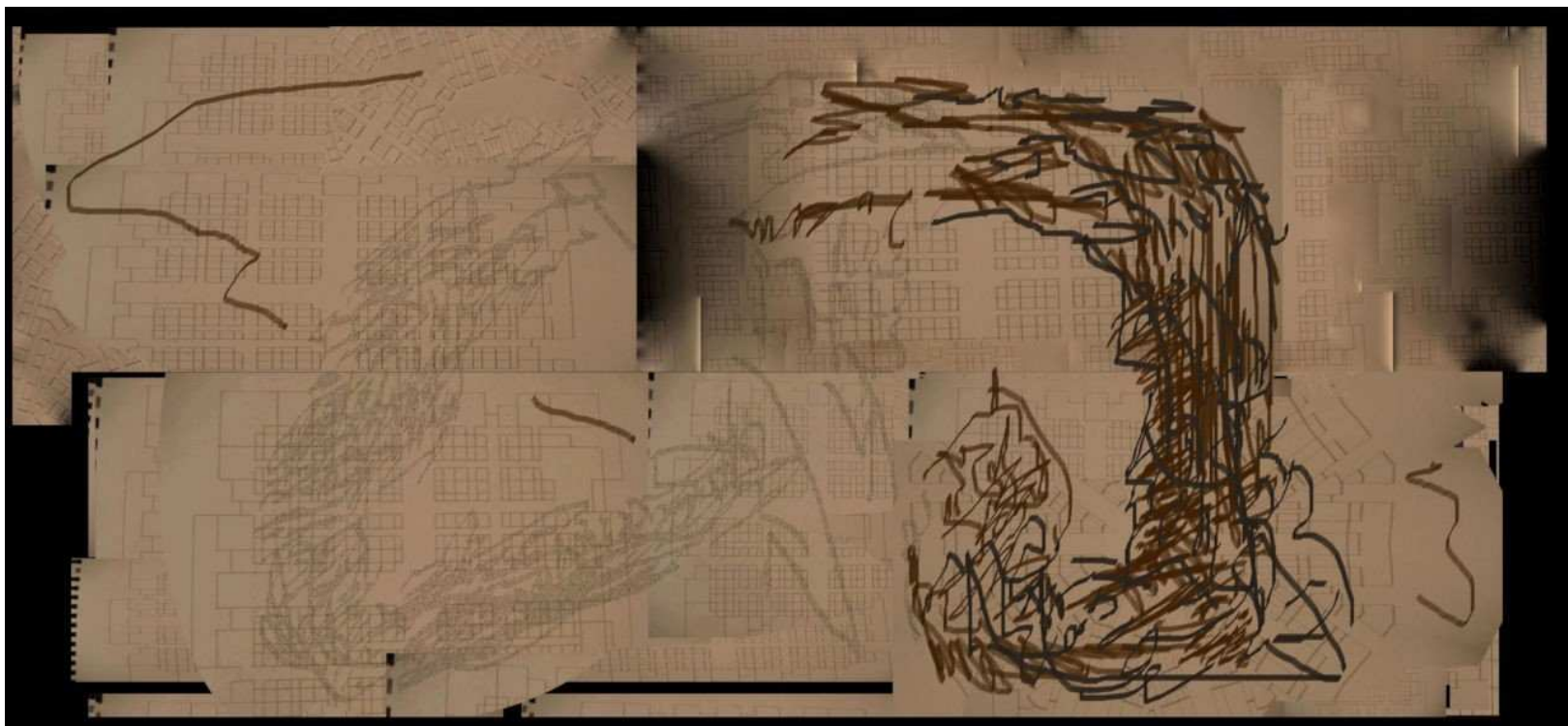


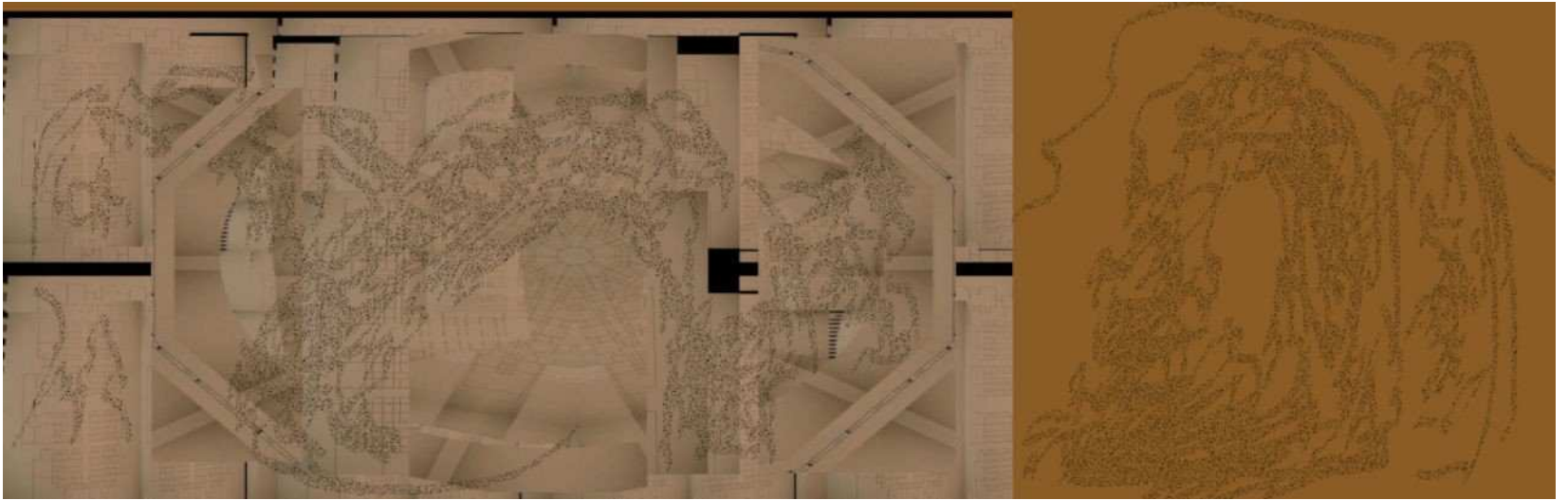


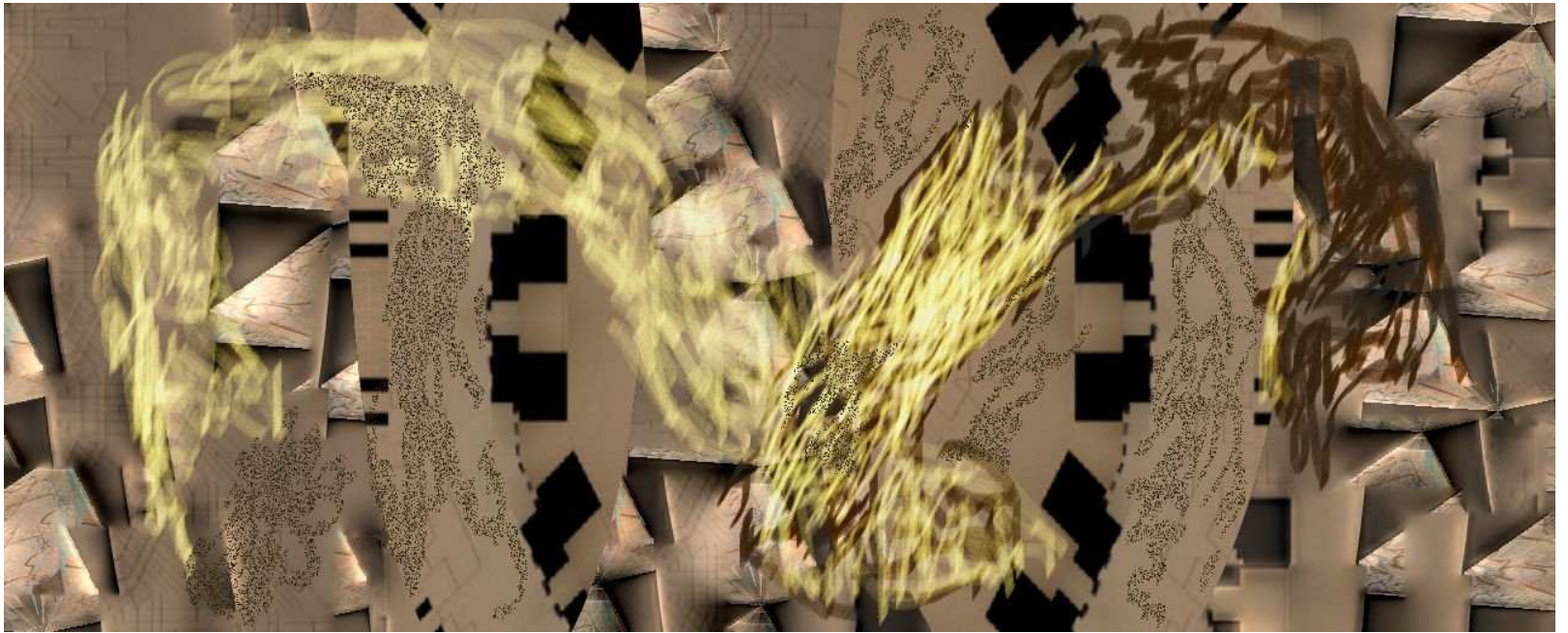




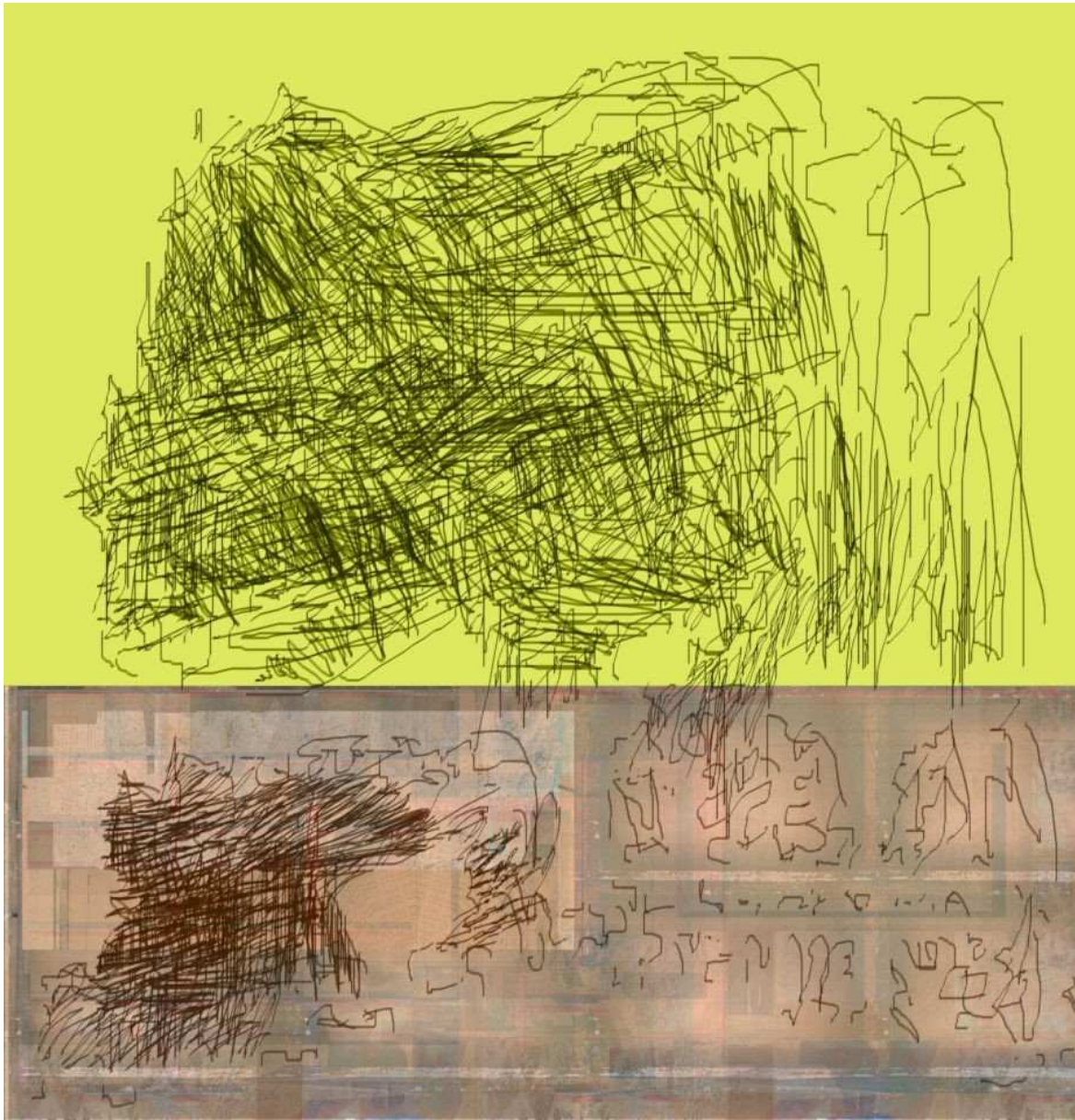








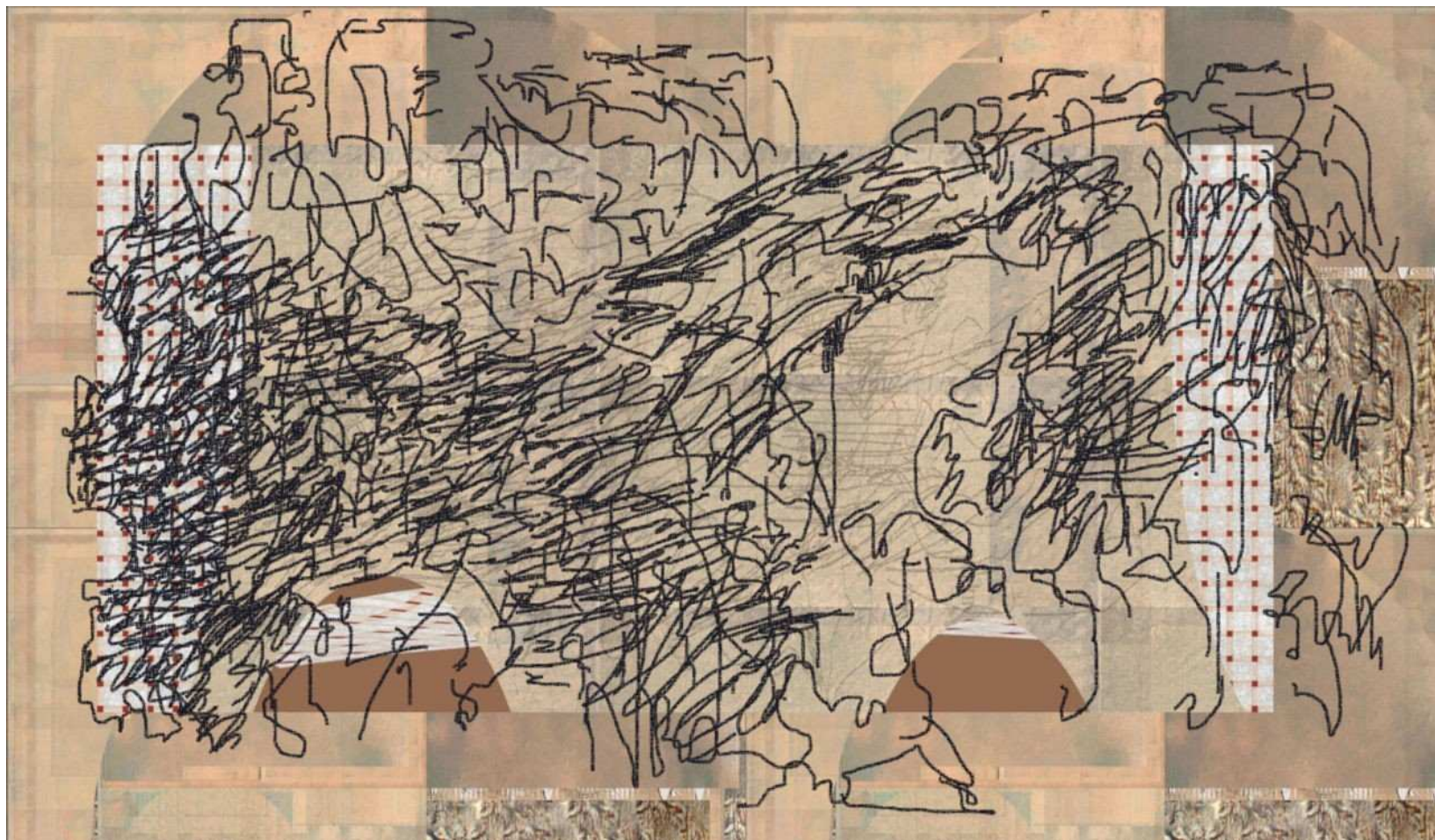




The multiplicity by which language embeds making, mood and mode I have identified to PIE, Sanskrit, and Greek as respective exemplars but that is not to pose in the triad only some interesting evolutionary contrast, but rather, returning to the theme of embedding their holistic relation stating language itself. Just as my projects remark that stages in the work are marked by artifacts of the structural field and also that the thing seen in a sense sees (there is the viewer, the thing, and the act of seeing, this last placed between the other two is then: shared, (please note this is qualitatively different than sender, message and recipient) an odd thought but one pretty much with the erstwhile credentials Heraclitus (who counseled against being sententious). This oddity for example places Tod Cronan of "Against Affective Formalism" in relation to Miekha Bal of "Quoting Caravaggio" Cronan takes Matisse's ideas of clarification to be that thread he may entwine with Wittgenstein as making language a field concentrated to particular reference as its field of definition. I find however that Matisse of "clarification" states "difference between things" and this means that this difference is a rhetoric or multiplicity by which language always already avails comparison and contrast, is therefore canonical to that assembled history of availability which surfaces in the construction of experience. Affective experience as generated by the bodily comport as he identifies it seems to me mistaken, for to begin with there is the history of primitive reflexes which compose already a vocabulary which is then that of the somatic, and bodily well spring of the semiotic and the configuration that is embodiment, all of which Heidegger struggled to separate from existentialism by realizing a sense of dawning within perception, the structuralist nature of which he did not necessarily develop as structuralism was seen to founder on residual associations with facultative psychology. Never the less it is that very sense of farce which may have in some instances enlightened the availability to semiotic recovery of nonsense as just as appropriate as "therebeing" Miekha Bal in contrast to Cronan celebrates the somatic level of experience and links it to the social body as in Feminism and multicultural studies by which the body is marked to its field of experience. But her deeper point is that experience remains to be constructed, the diegetic or involved levels of assertion upon locating experiential devolvement and adhumbration are problematics not meant to be resistant to the interperant moment which in particular art devises upon gauging language. The phrase is the name of a seminar her school put out but within her book gauging is diexic as opposed to diegetic, the latter being the effects of the manifold upon their perceived hold upon the morphology of that which is morphogenic, upon which then diexis is the morphogenic principle. A third theorist, Michaels Leja in Looking Askance is essentially relating the Skrr or skipping, flighty, dance like morphogenic character of involved association to a nexus of paradigm he gives of Duchamp and Eakins as constructing very involved interperants as a necessity of formulating existence within the willy nilly language of involved subjectivities. So I will take a closer look at the three authors and see how I come to understand them....







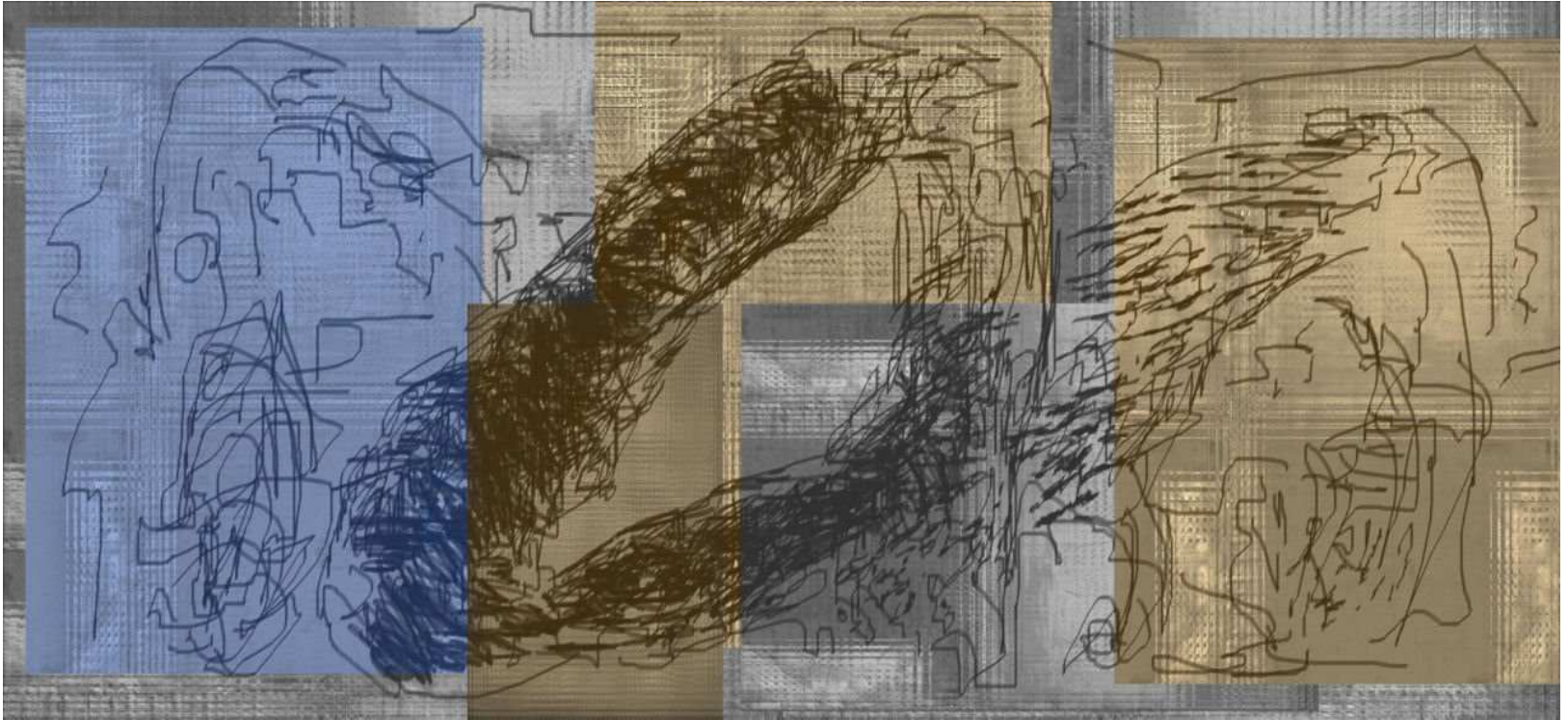




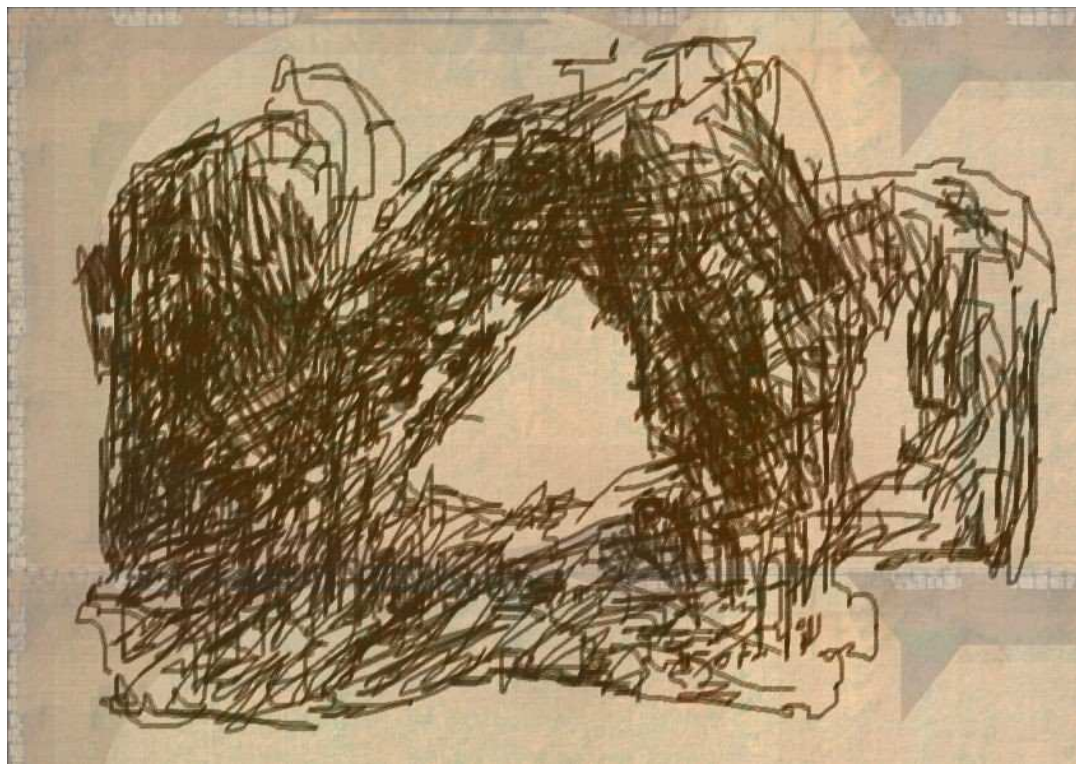


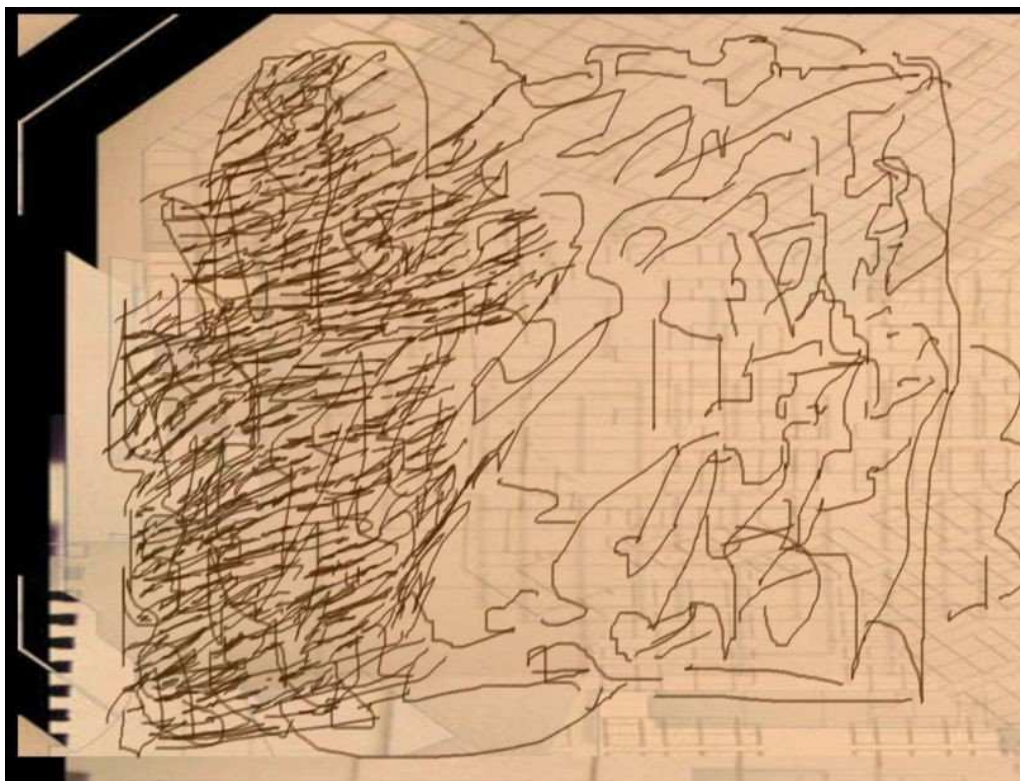


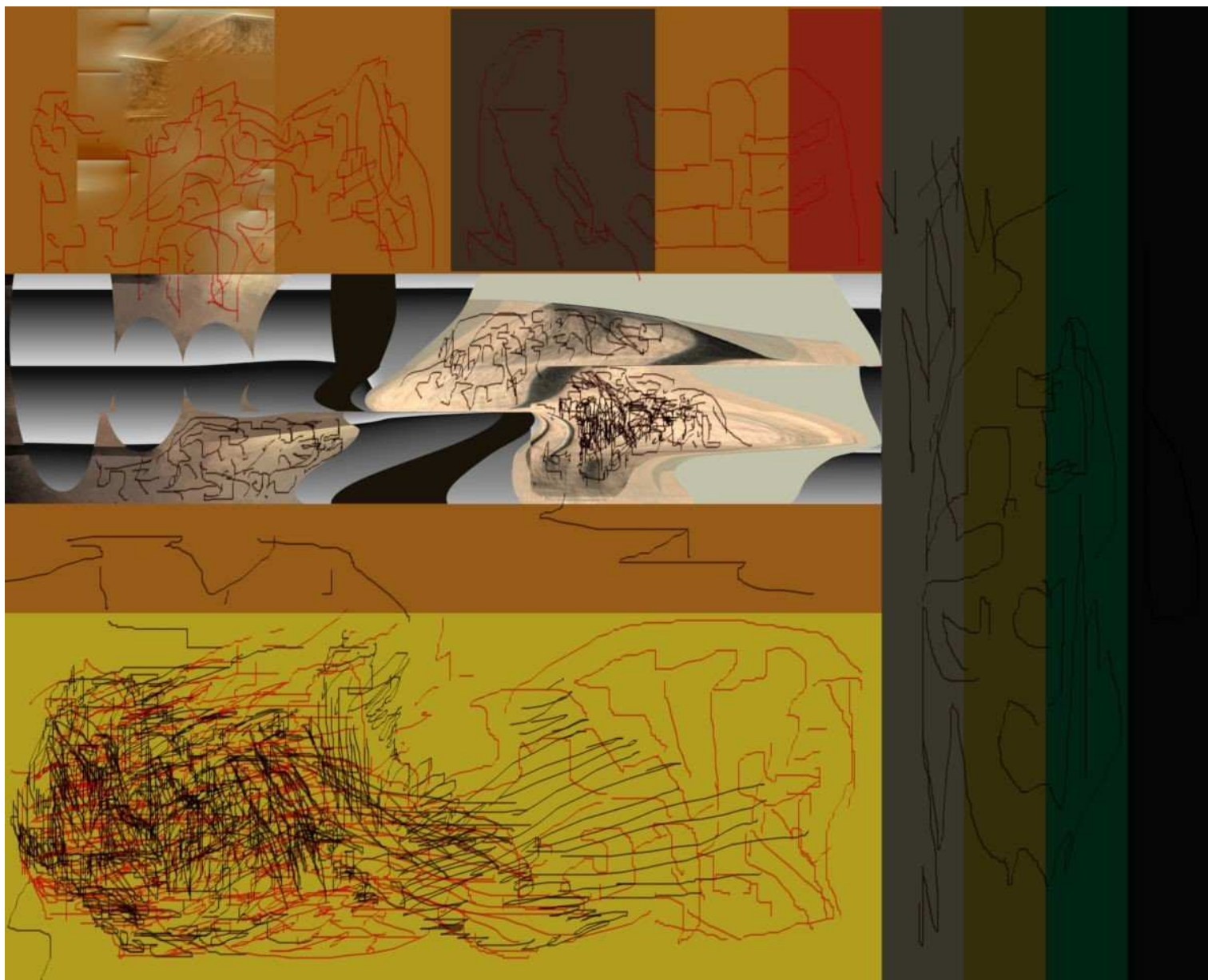




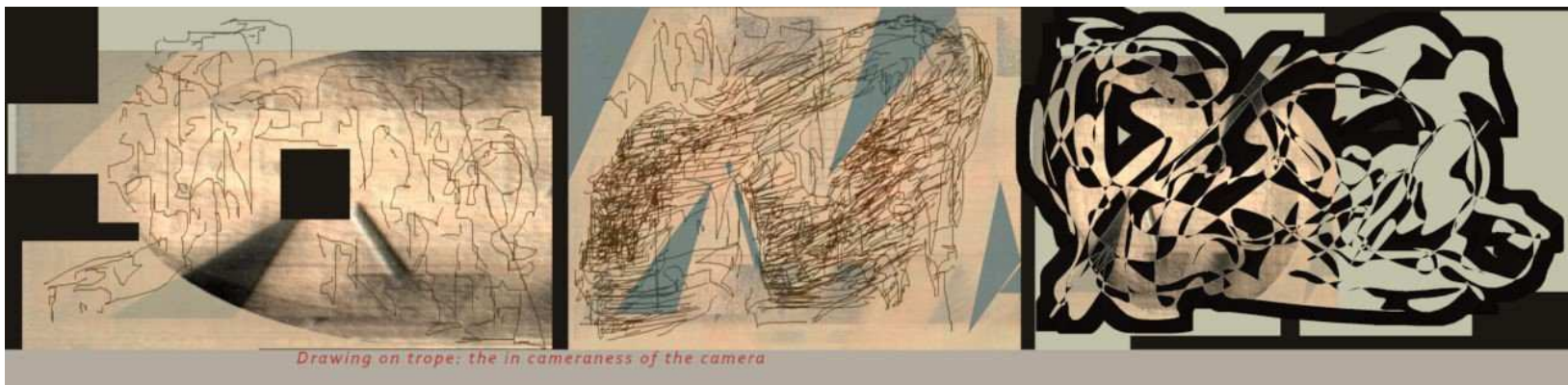




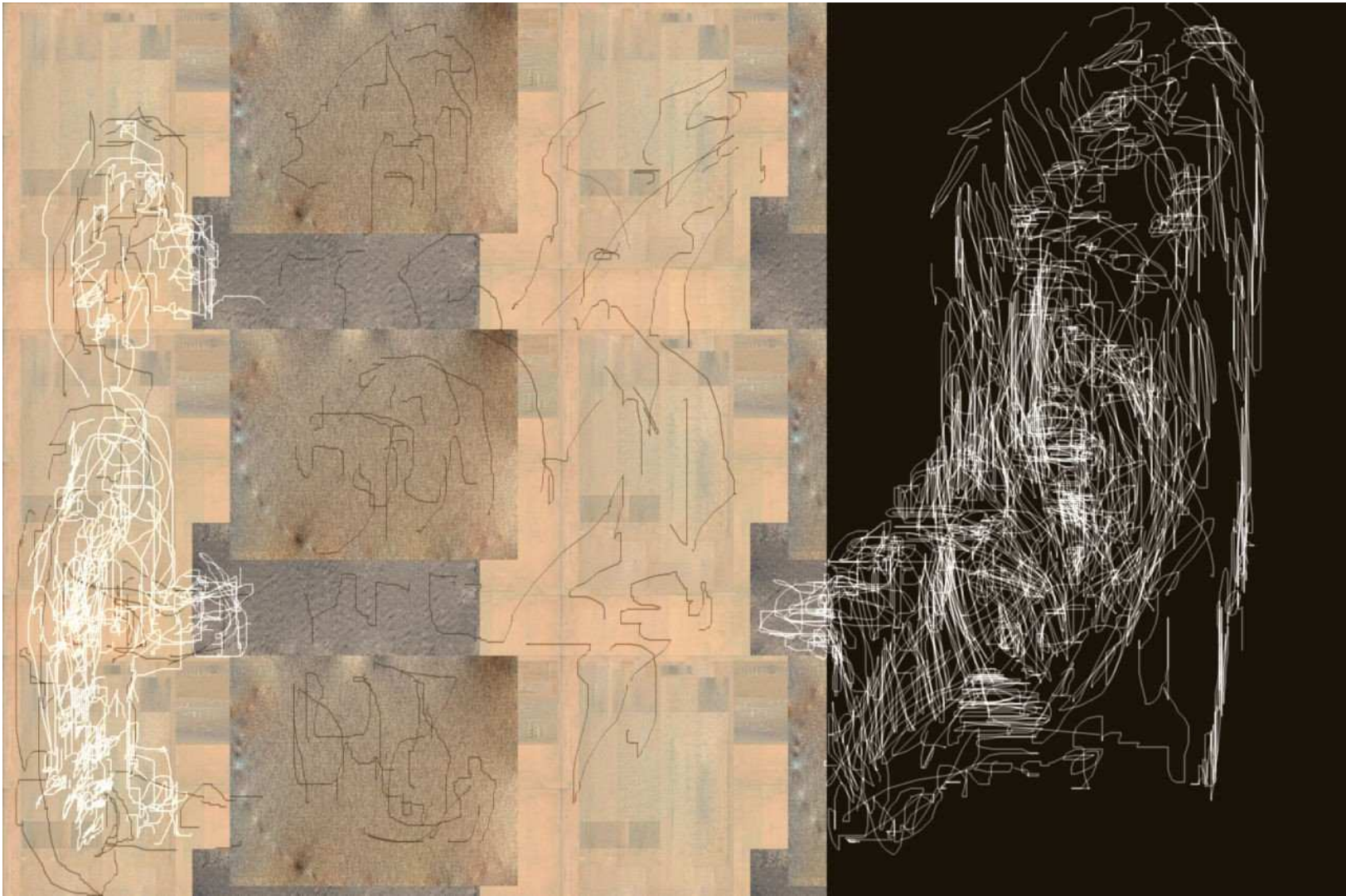


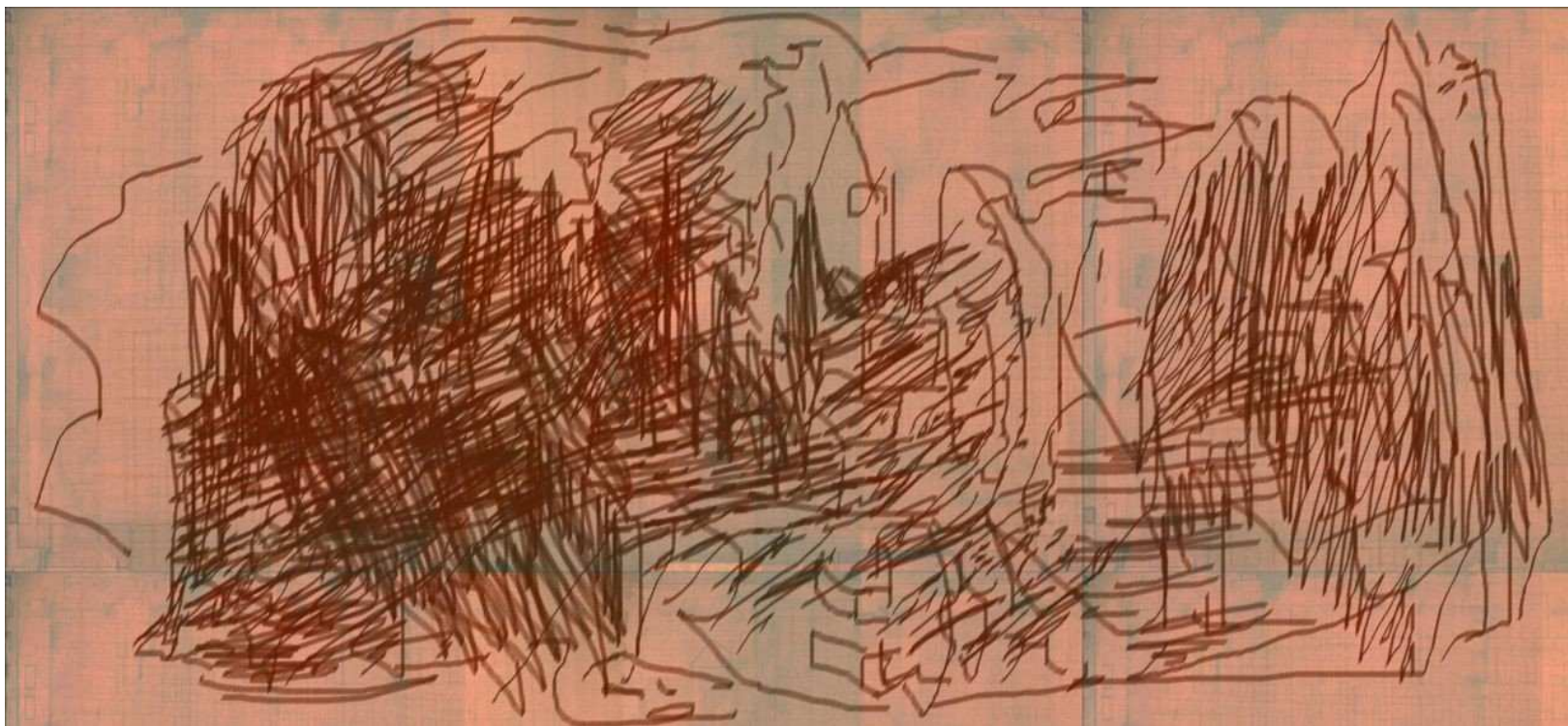


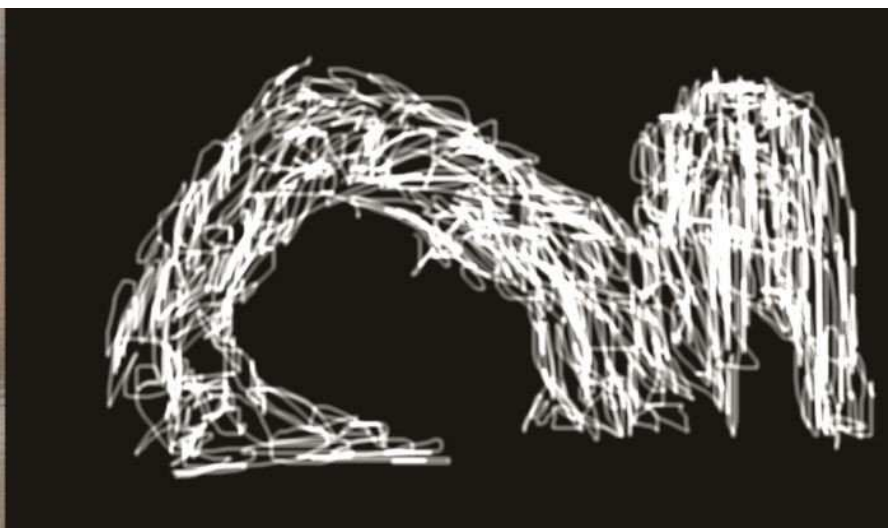
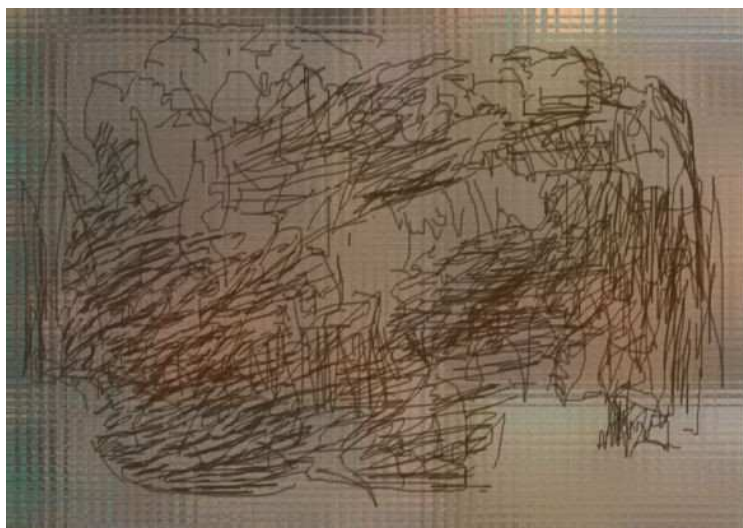


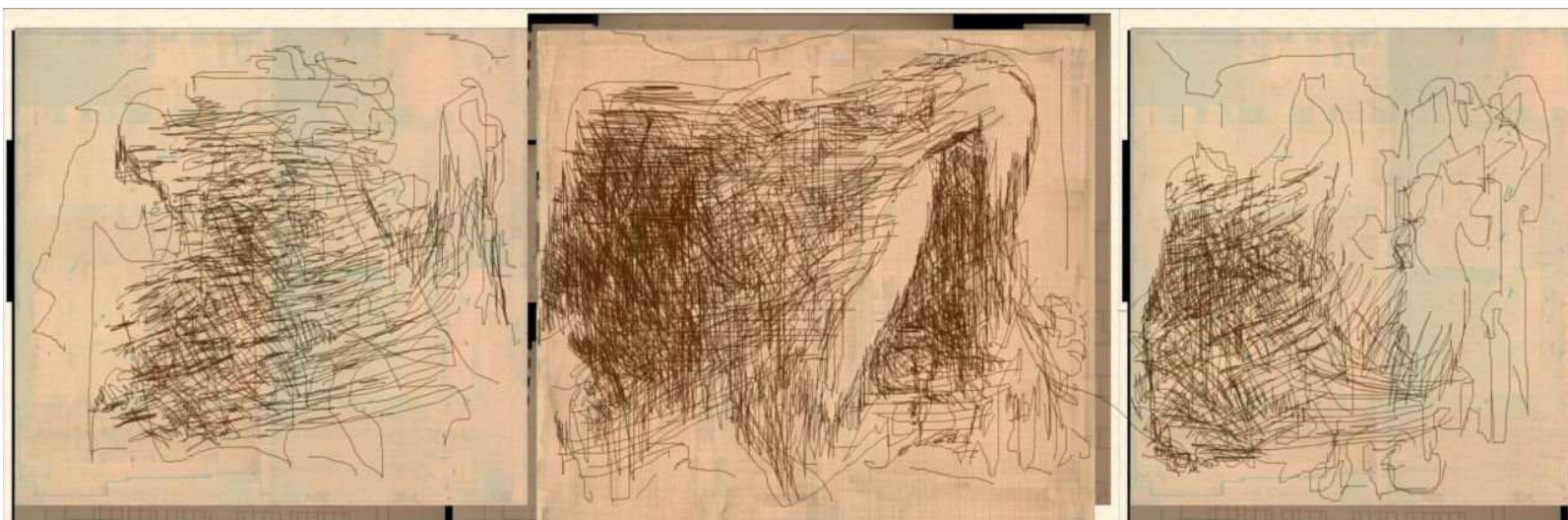


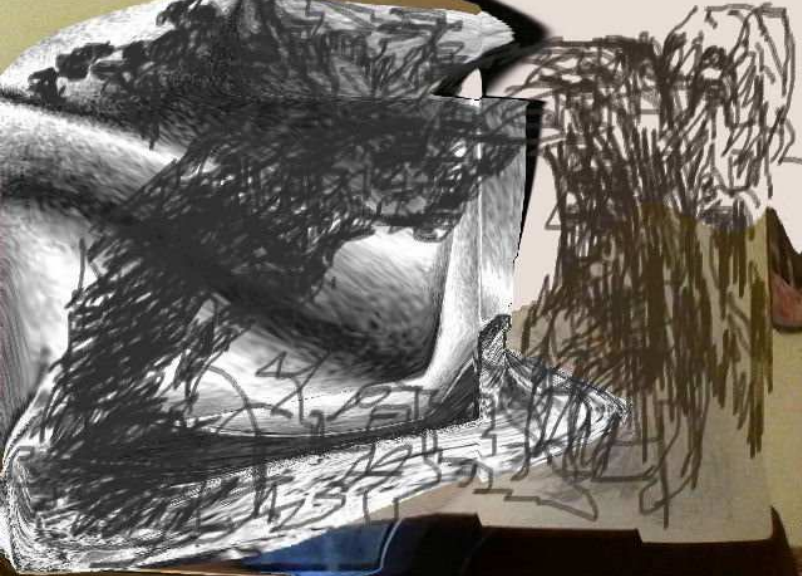
Drawing on trope: the in cameraness of the camera















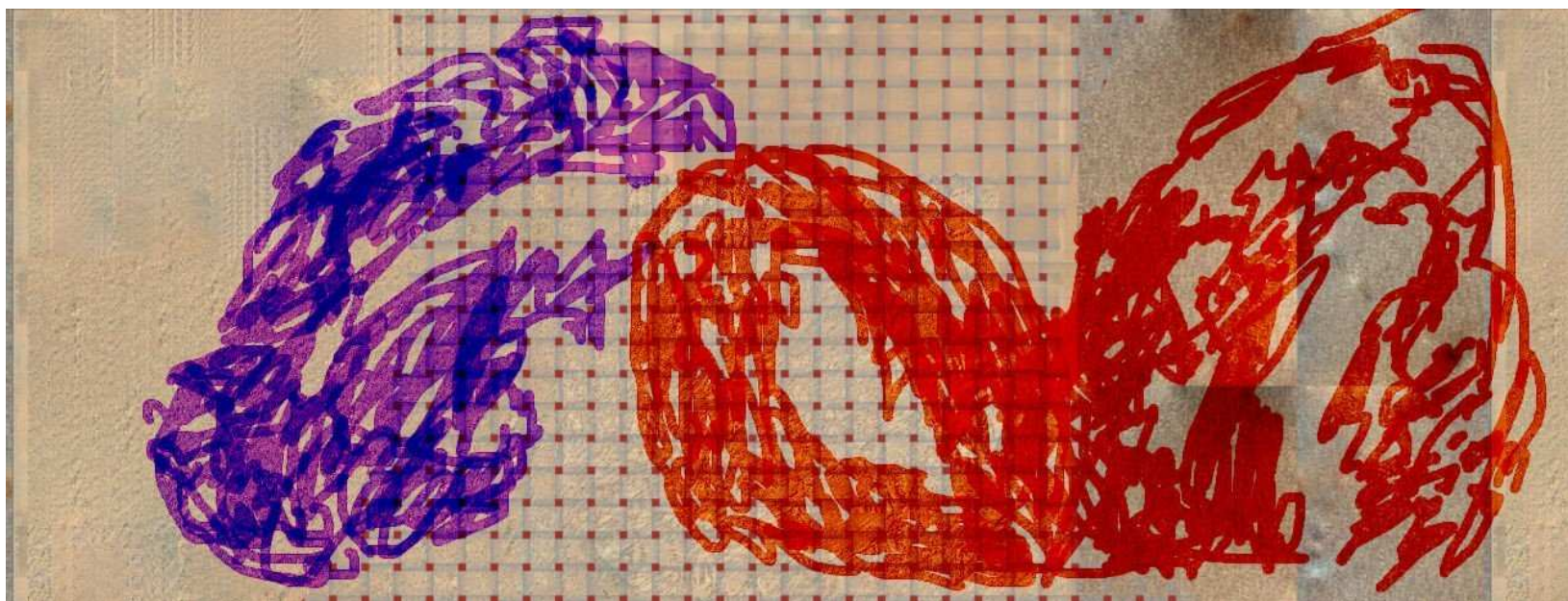


How may I sharpen the discourse between a semiotic niche and philosophic bracket? In the first drawing the left side represents the latter and the right wing the former...: the middle region is a brachelogy in which the principle of a trope is manifest to a controlled recombinant content. A philosophic bracket launches a framework or tableau which links to additional readings as supported in their advance-yet-apperception. It frames the idea of a riddle. The semiotic niche on the other hand is an environment closed around its own event which rather than poised to poiesis as in the bracket is shown in consecutive developments to be a mainstay or initial wholeness which appearances themselves circulate witness.

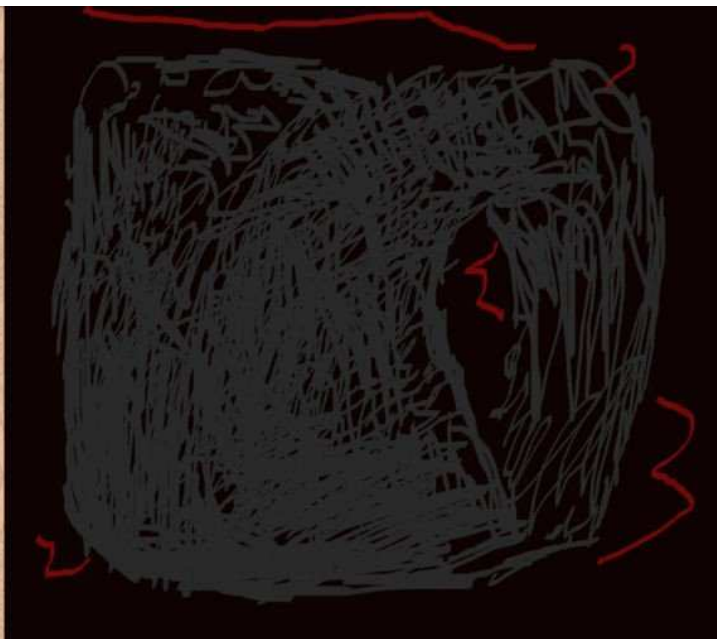
The Proto Indo European “pa which figures as holding or touching in the word Nepal which adds Ni or motion from above to fashion the idea of that valley region is adapted to “pei” or healing touch in both the Sanskrit developed mantra-

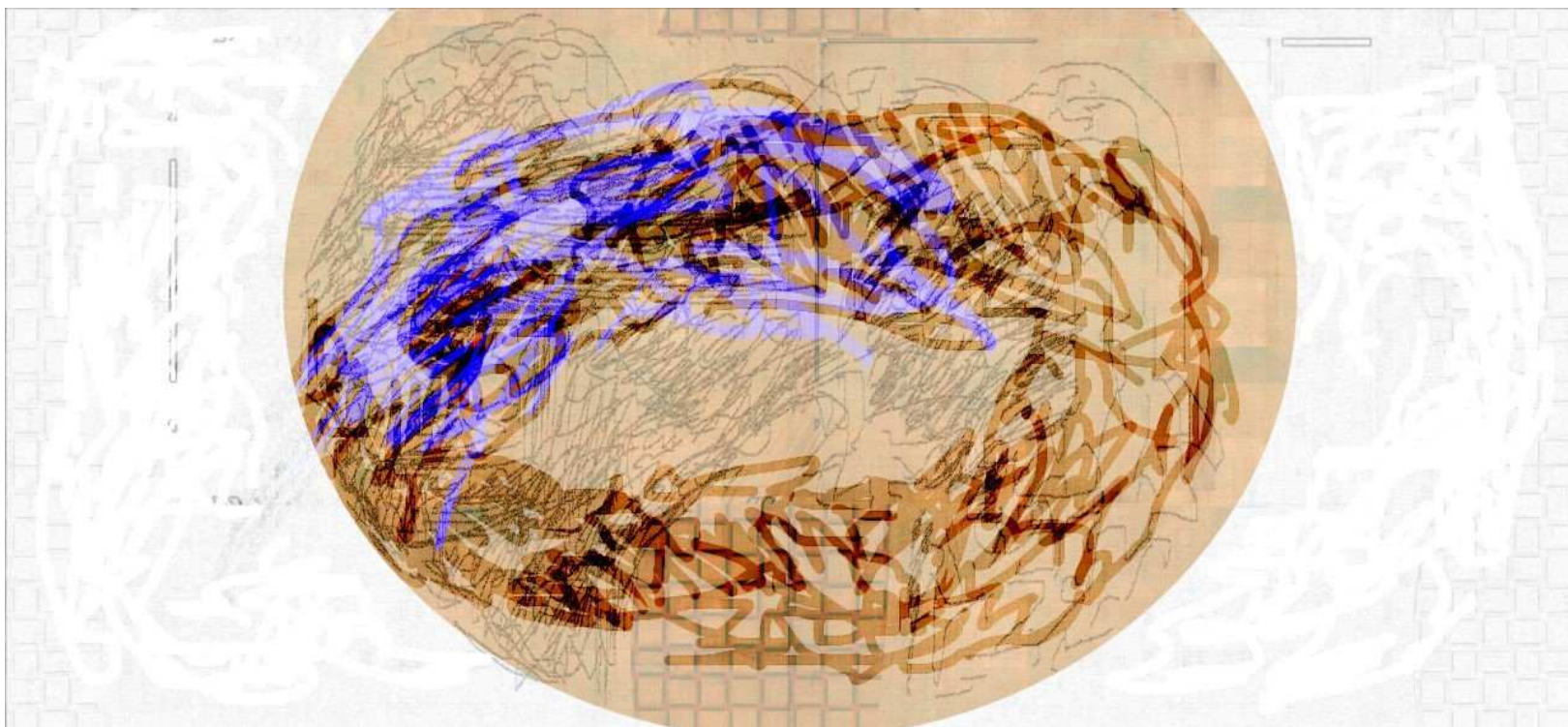
Oumeiapeima-nggg.....one who bears the lotus, ma meaning bear, pei healing touch holding as “lotus”oumei- one who bears, while in the Greek pei as healing touch manifests to Apollo- god of healing parallel the “blue Buddha” pei as healing touch and olo as osmotic (suffix used extensively in Esperanto).

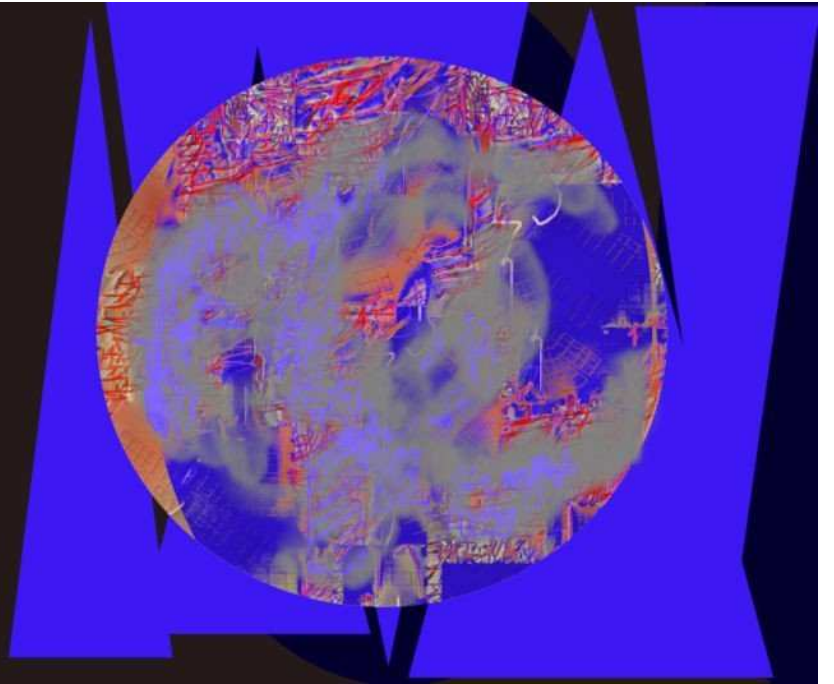
An architect I worked for hired his staff on the basis of their names-as-tropes.... First on his list should have been I.M. Pei...

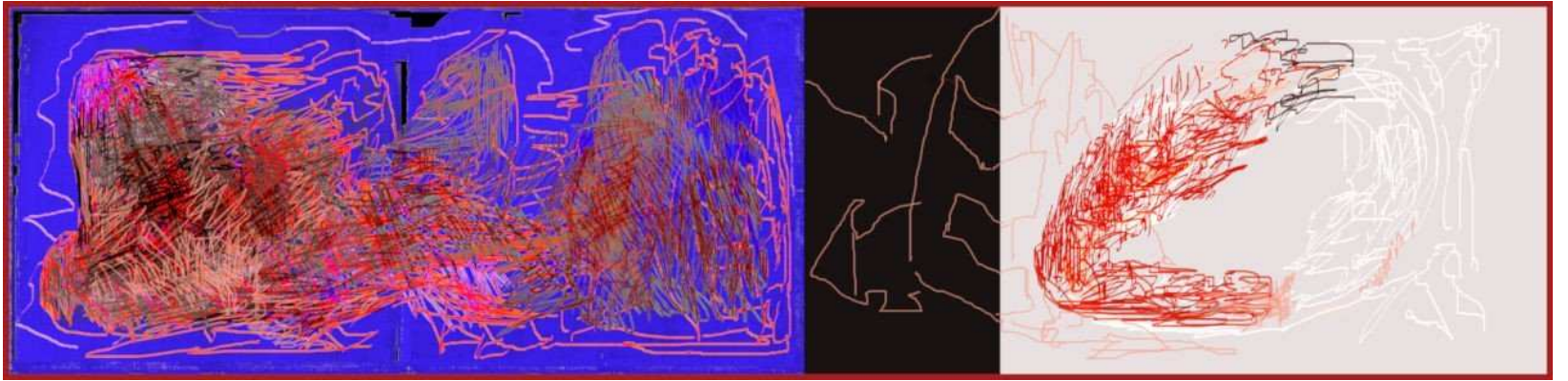




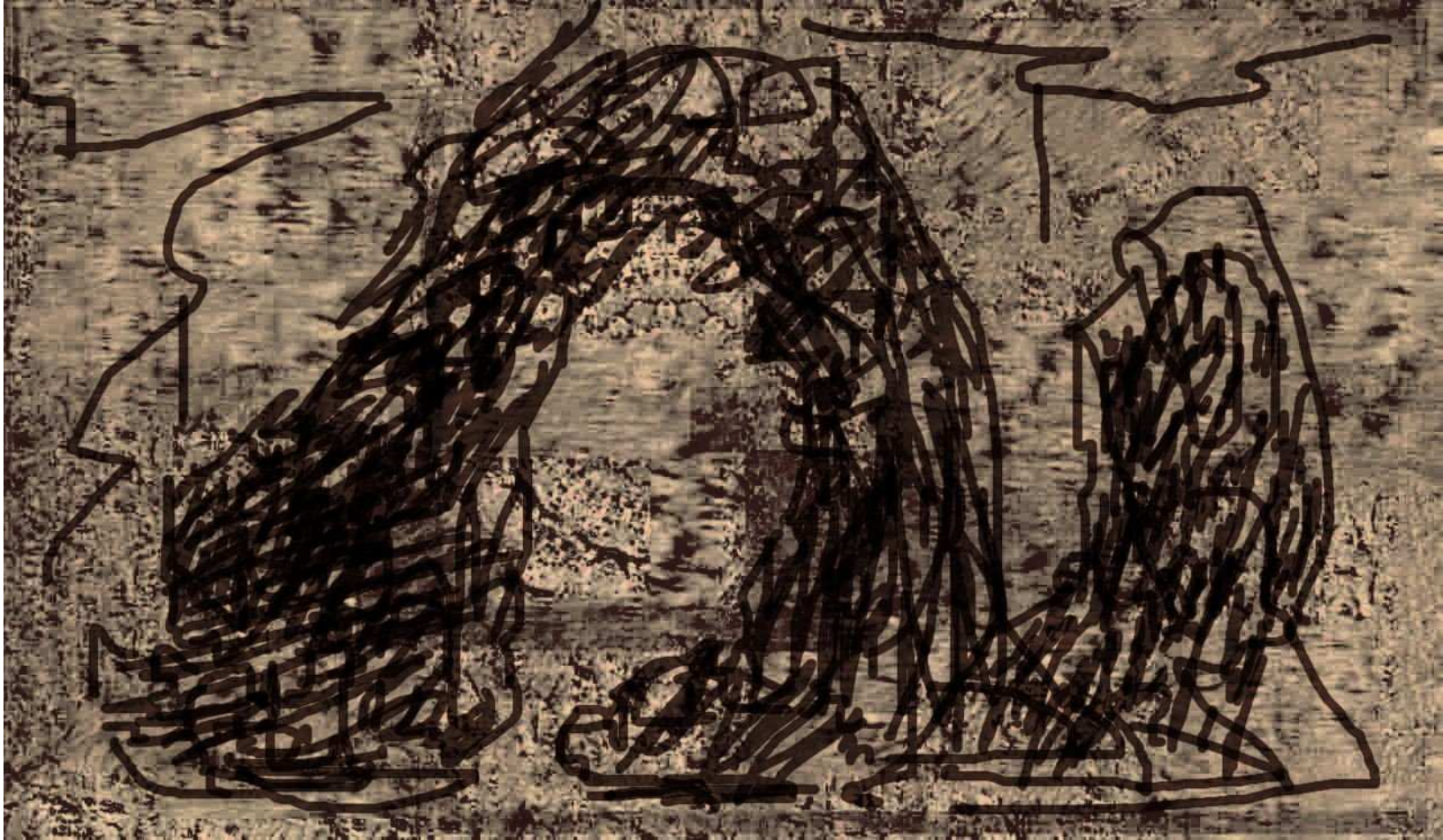


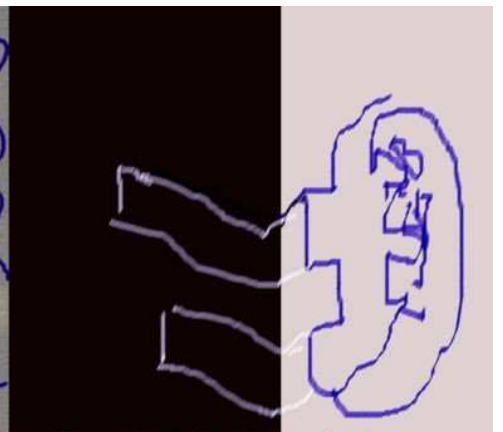












Pa-Pei Villa Philosophic Niche-----> Semiotic Bracket

he lexical nearness of the PIE forms as morphemes or centrality indicating a morphological entity of making, The Sanskrit affinity for drawing as a generalized idea of presenting this, and the Greek modes of relating contingencies and circumstance are separated from the Iching by territory and influence, the Iching perceiving a setting forth of events as a continuity which is set forth by change and perceived as a field of action: what intrigues me, looking across both characterizations and looking as our current semiotic niche and philosophical bracket of cyber Dianetics is that the formulation the media is the message in order to remain coherent must adapt to narrative levels, states or as I improvise the term, etchants of information architecture in which according to the experience I set forth in my drawings has to do with a drawing mode in the first place, seeking its own adaptations of prosody and strophe which accumulates artifacts of chance, (For Smithson then the allegory of “collecting” which accumulate a ground similar to the events of anamorphic lense events in film for example, thus the making becomes the ground for that which is then made again in a kind of counter spin of events.

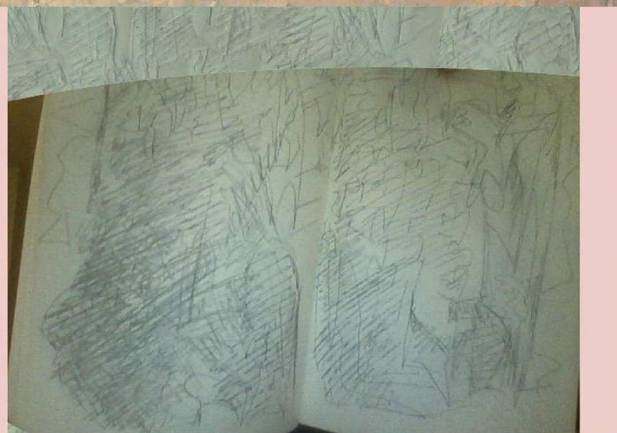
: the poem thing here enclosed in the event relates to an idea that the morphological center of morphemes in relation to suffixes posing a PIE source as center and Greek suffix and prefix is like Michelangelo's parable of a sculpture rolled down a hill: to my mind a "trunkline" of sorts linking the idea of a semiotic niche with philosophic bracket. The latter are ideas I encountered in the first term via The Mediterranean Journal of Philosophy, they seem a really interesting publication site like Eventua, also Nonsite.org has that quality of invitational verbal visual rhetoric-as-semiotic between thing, event and reading...

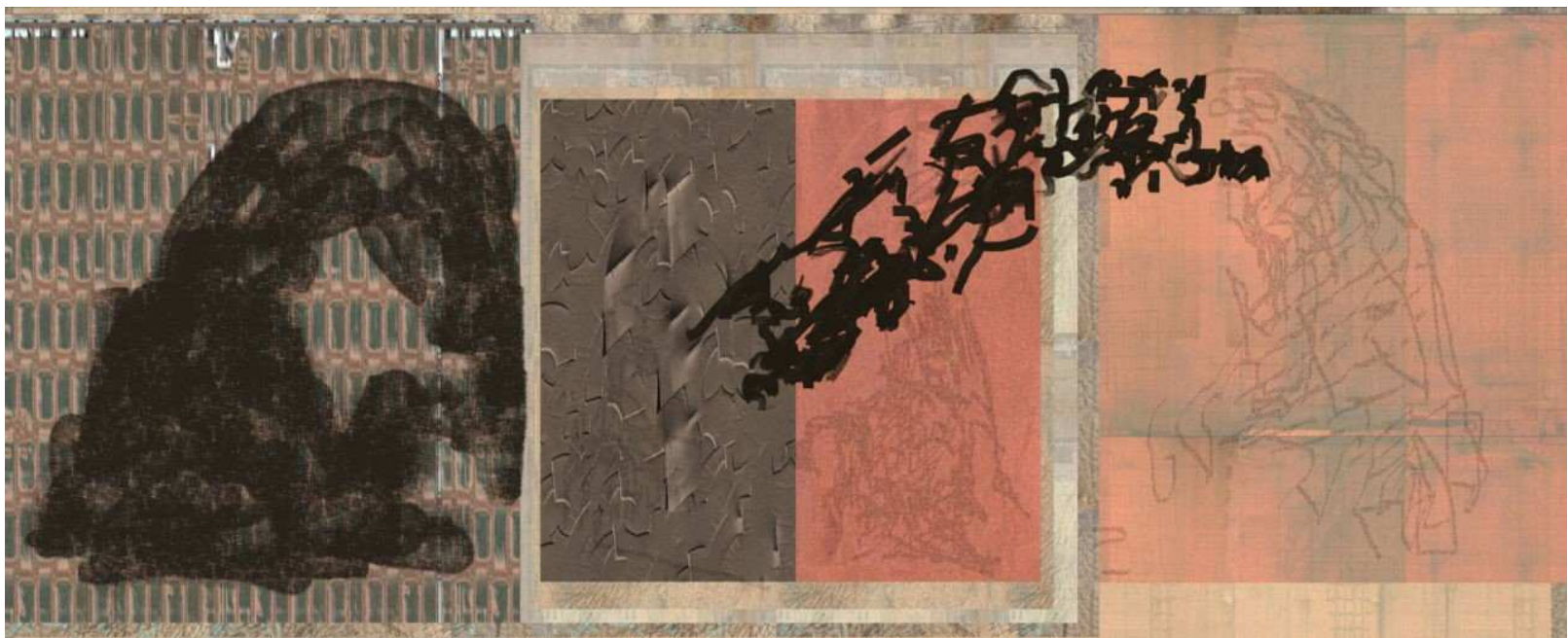
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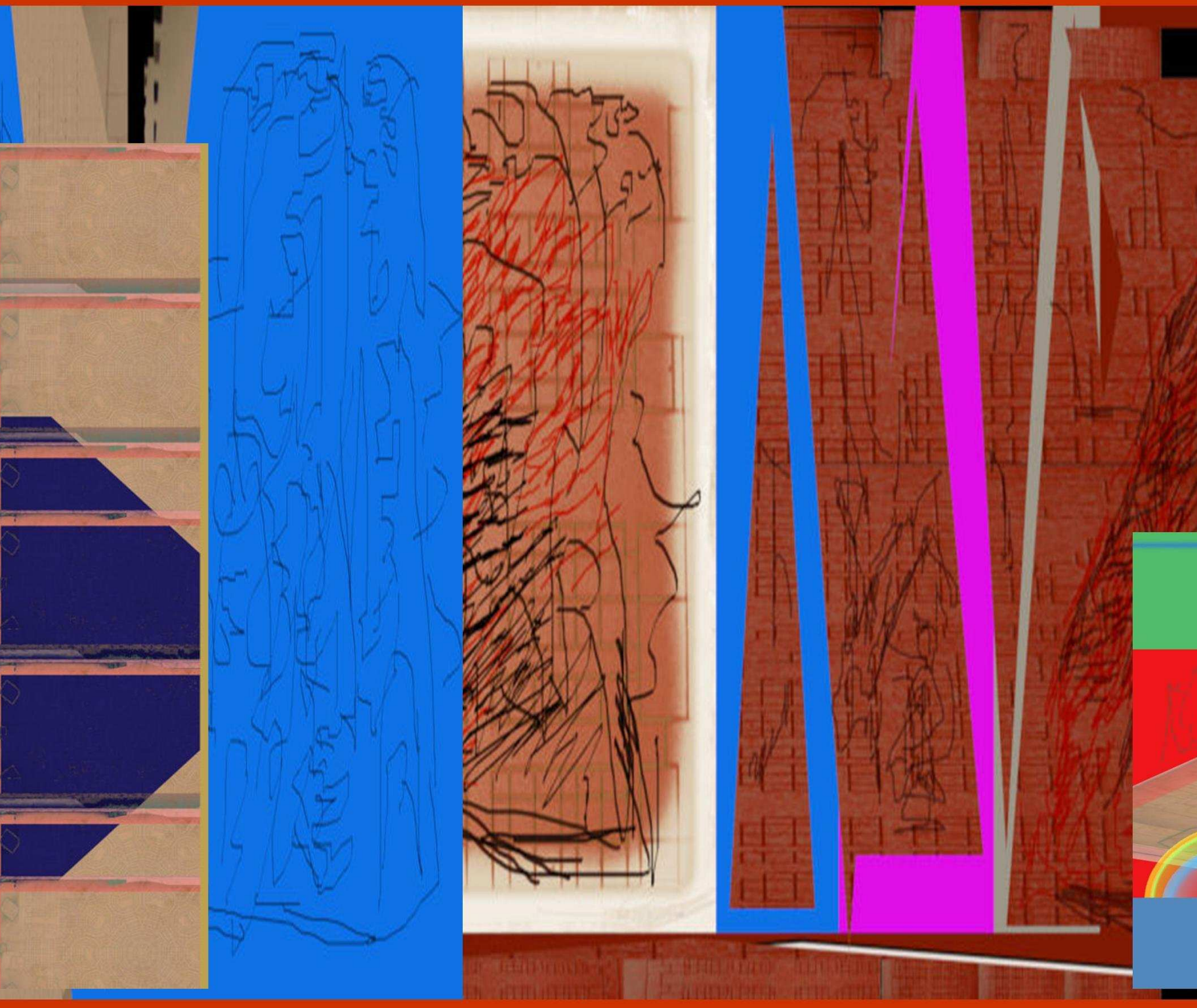


CHIAROSCURO SINCE JANUARY:

**SKRR THE EVIDENCE AND SKI THE CLOUD, SKIA THE SHADOW AND NEU
THE CHORD OF GLEU THE CLAY: GANESH THE ELEPHANT FONT AND
BRACKET AT GUANDARA \GUANYIN OF SAINT THE ST. GONE TO GEINOSKEIN
AND GNOMON THE SUNDIAL GNOMON THE EDGE OF JANUARY JANUS TO GA-
NESH SKI SCRAPER LOWLINE HI THE TRUNKLINE BY CLOVERLEAF.**

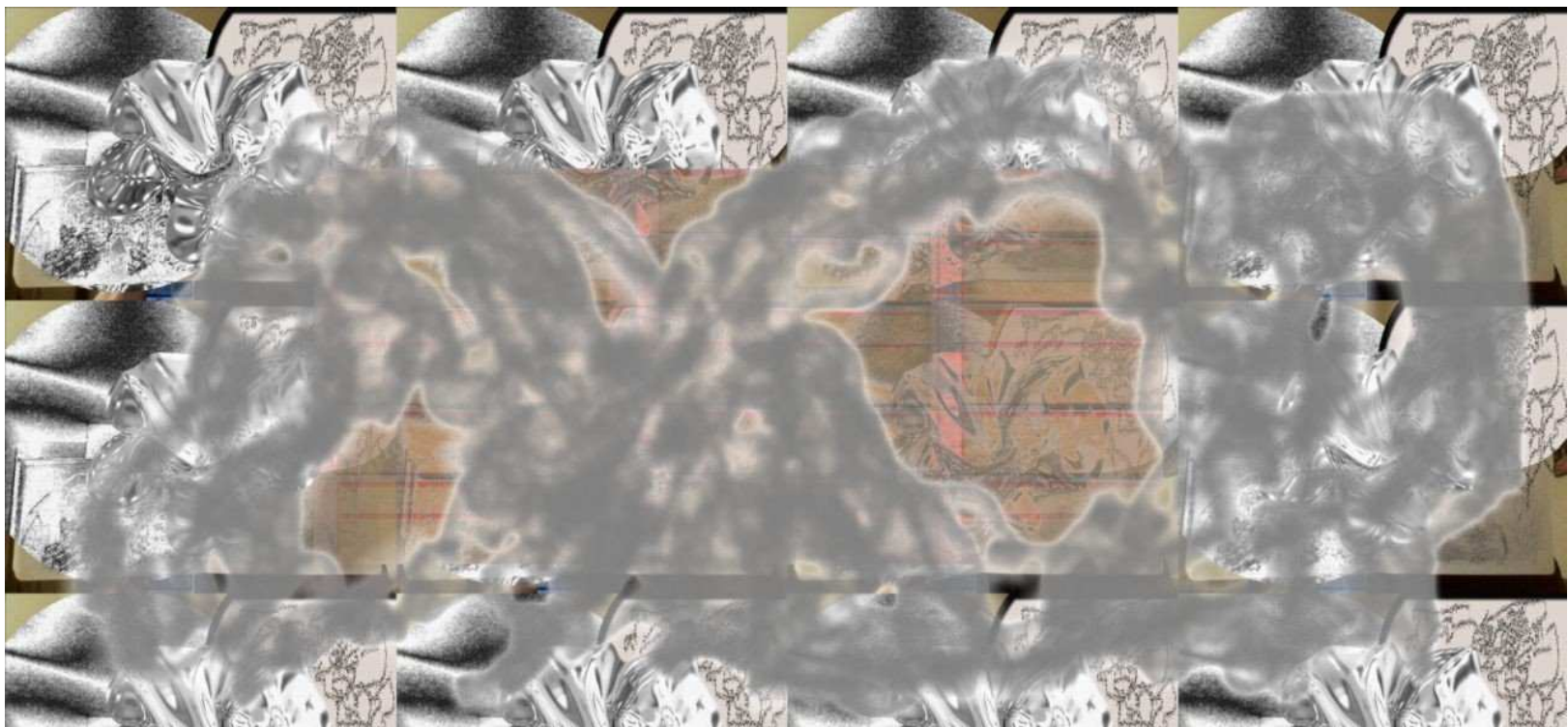


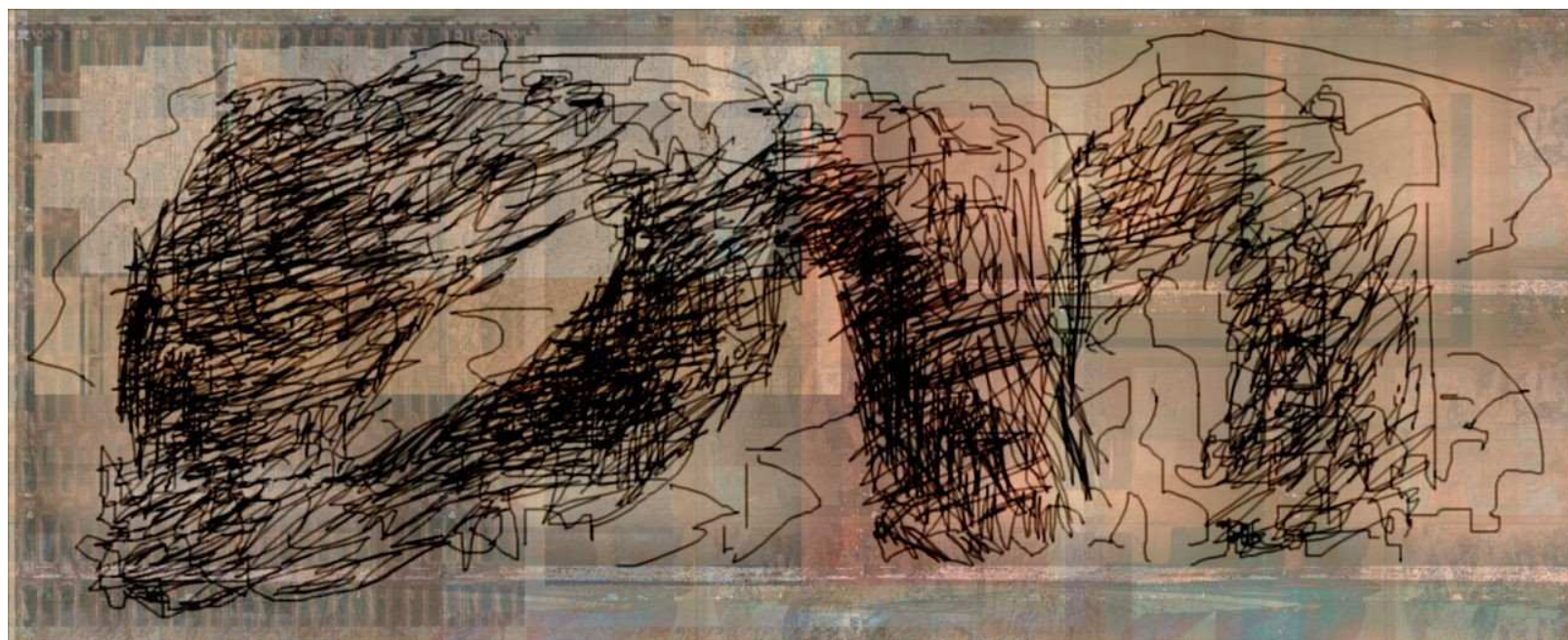




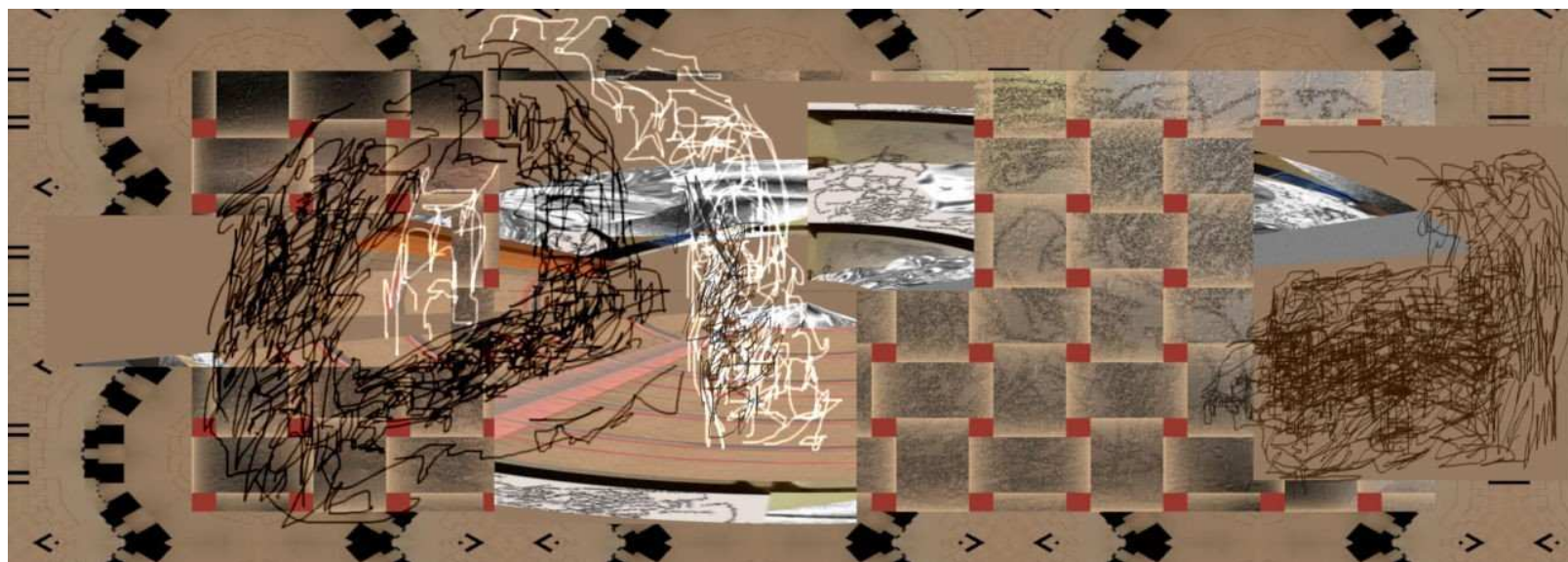


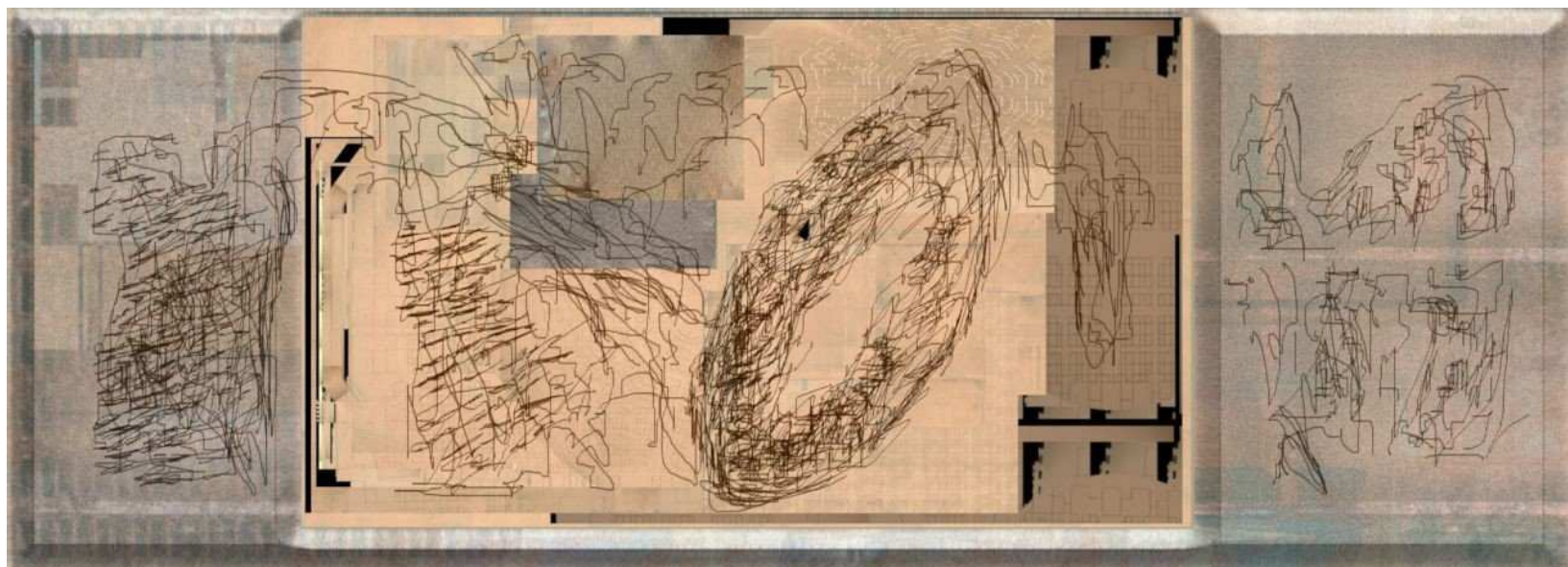


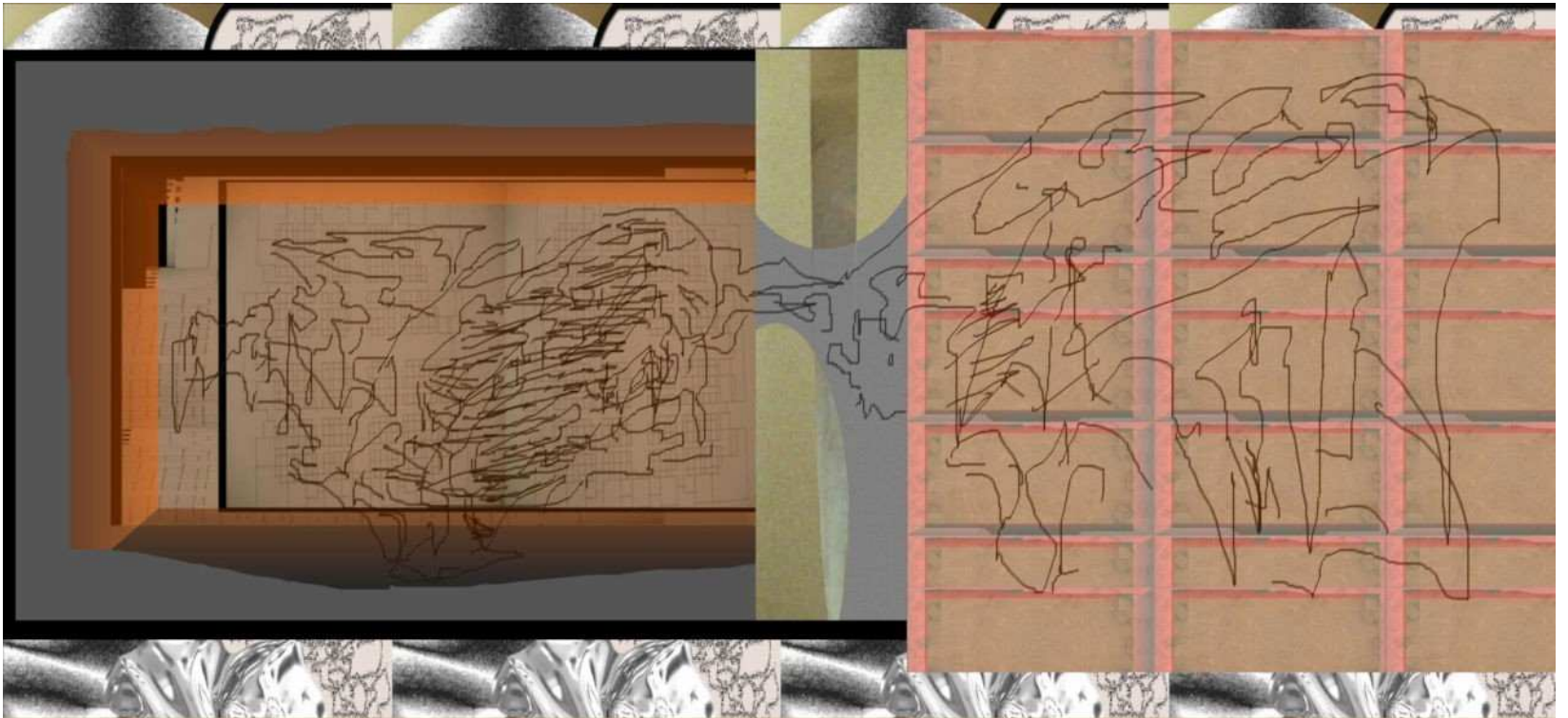




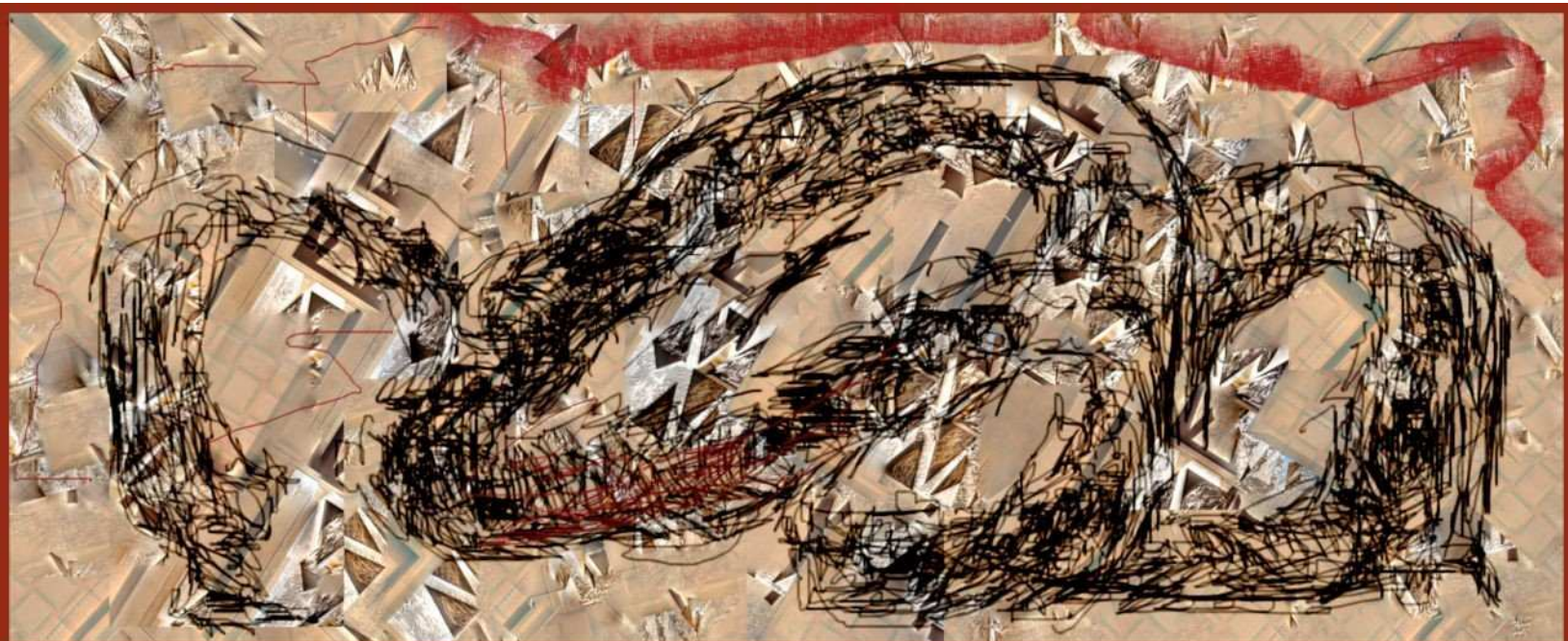








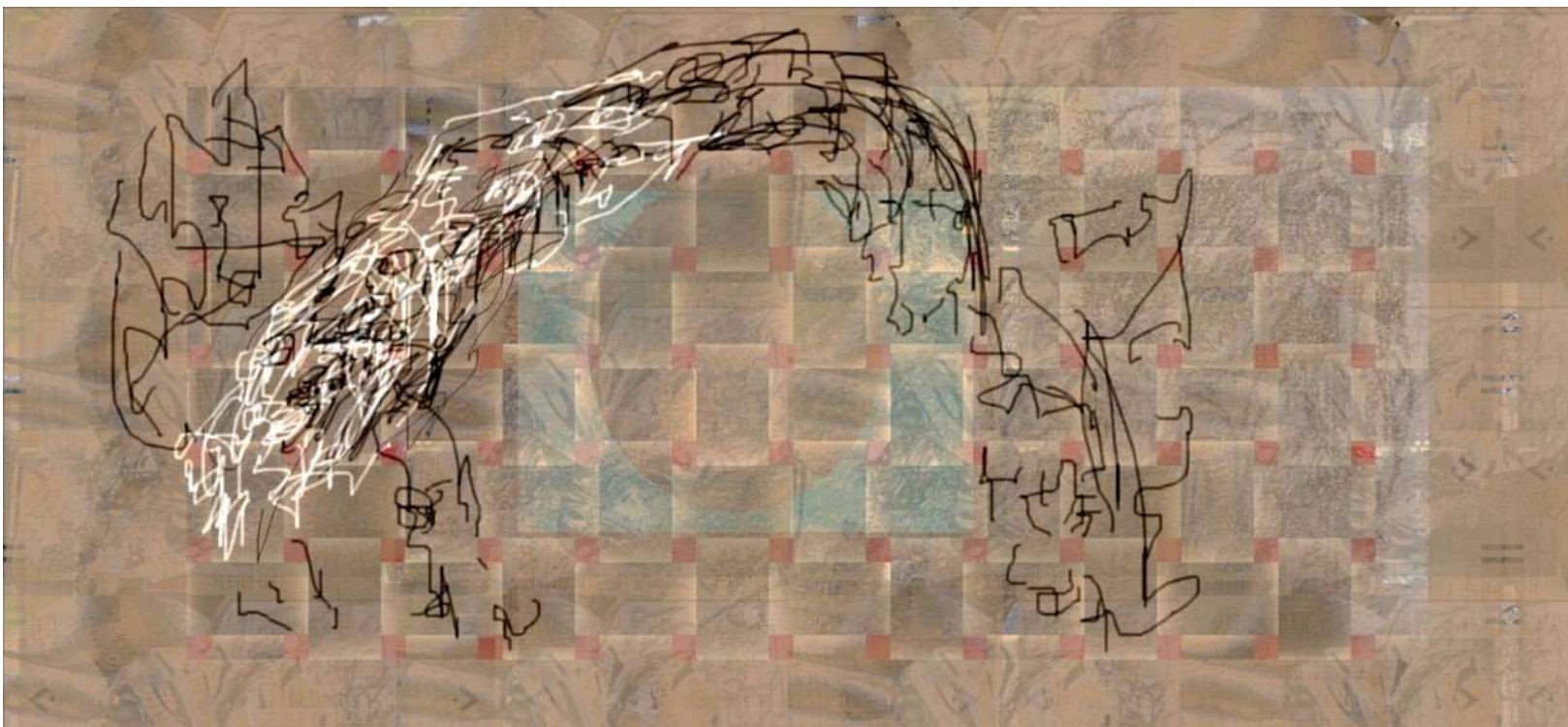
Drawing as maps of discursive links in a material argument.

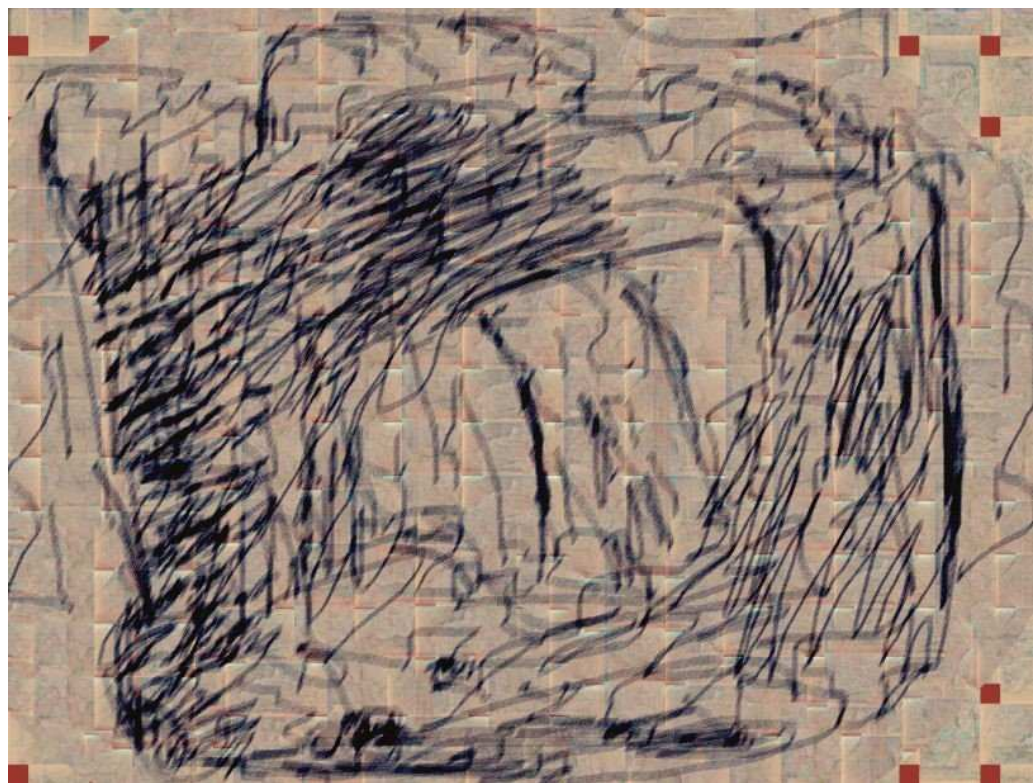


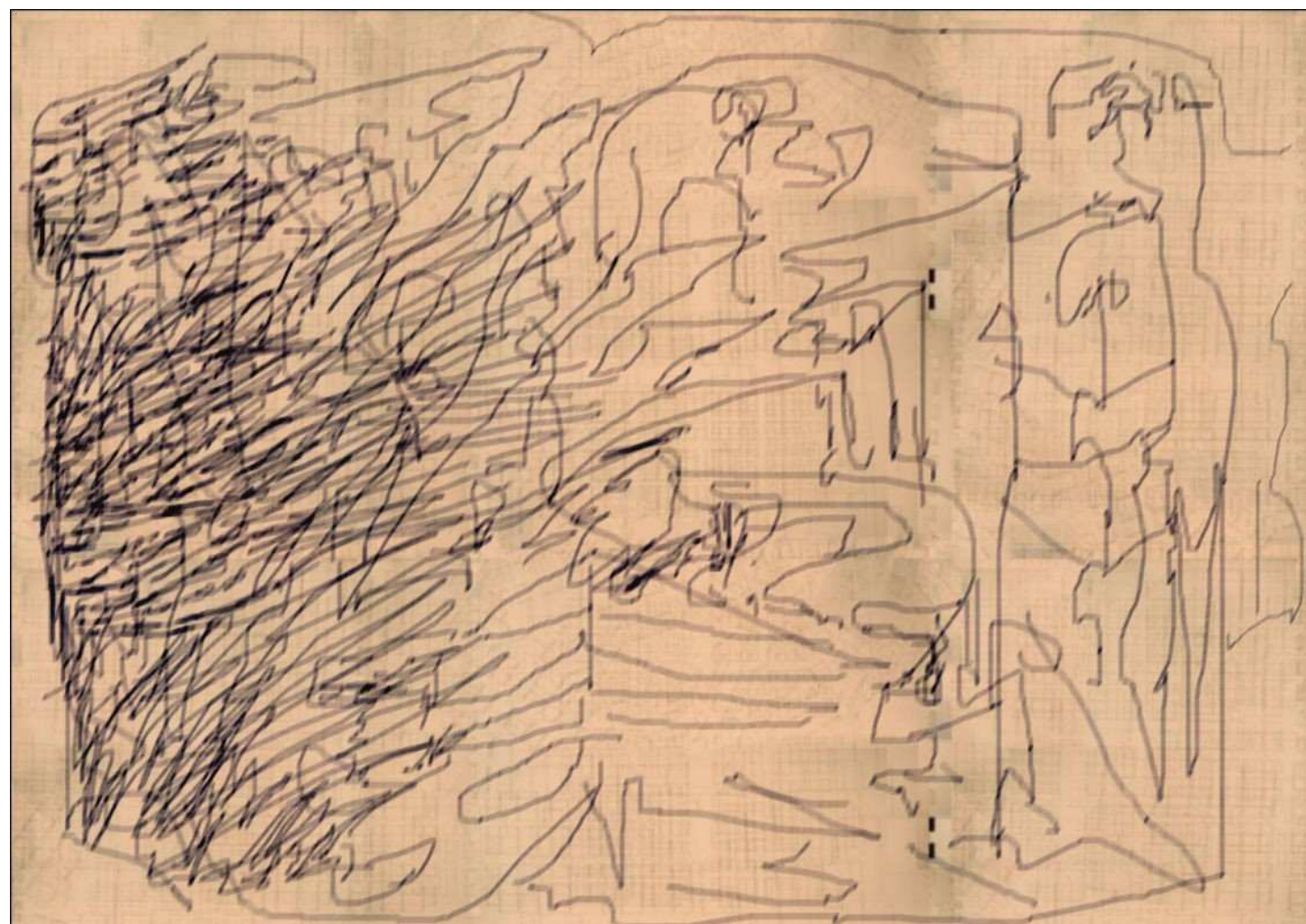
Grido Grisaille (Grey Scream)







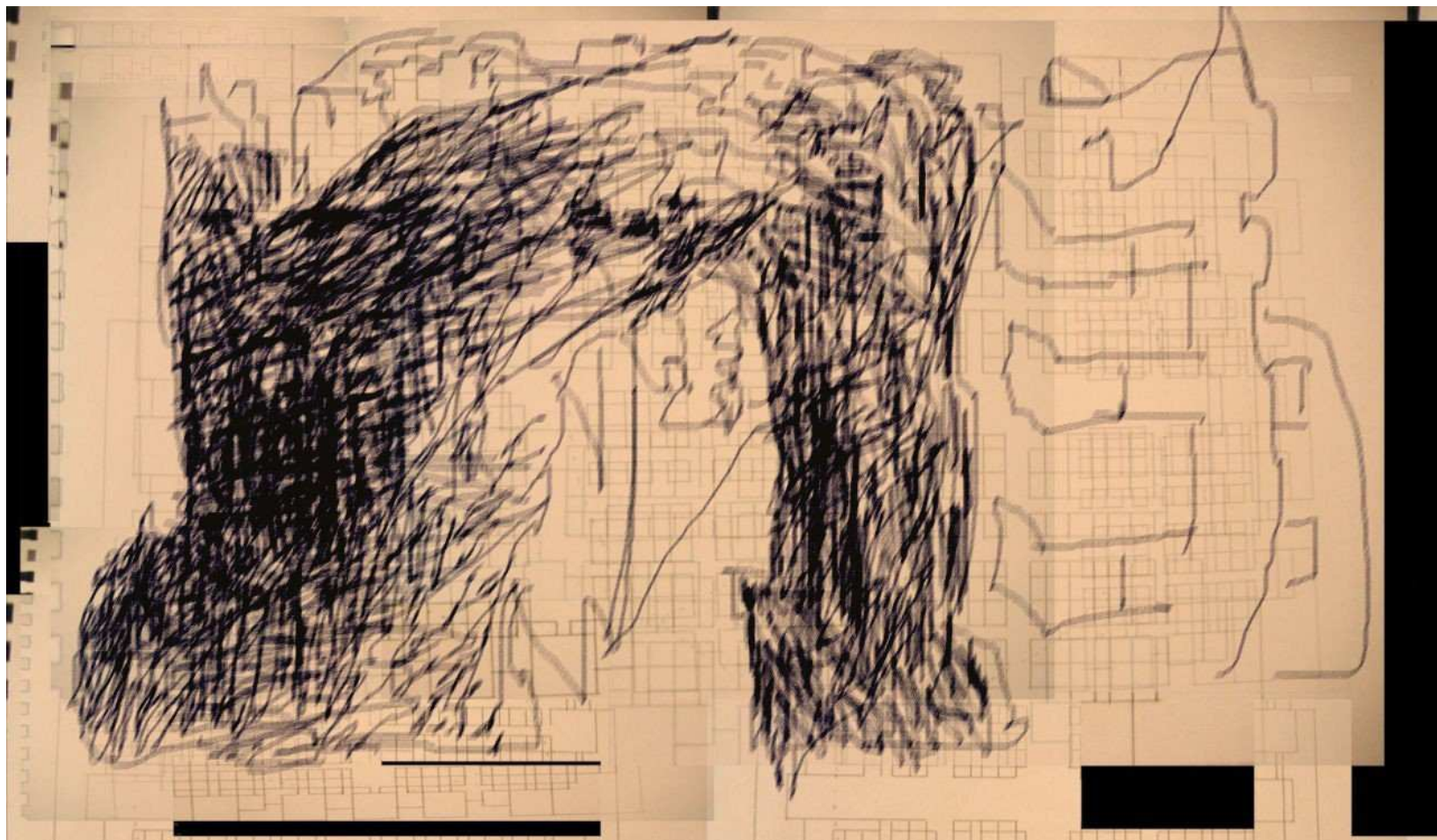




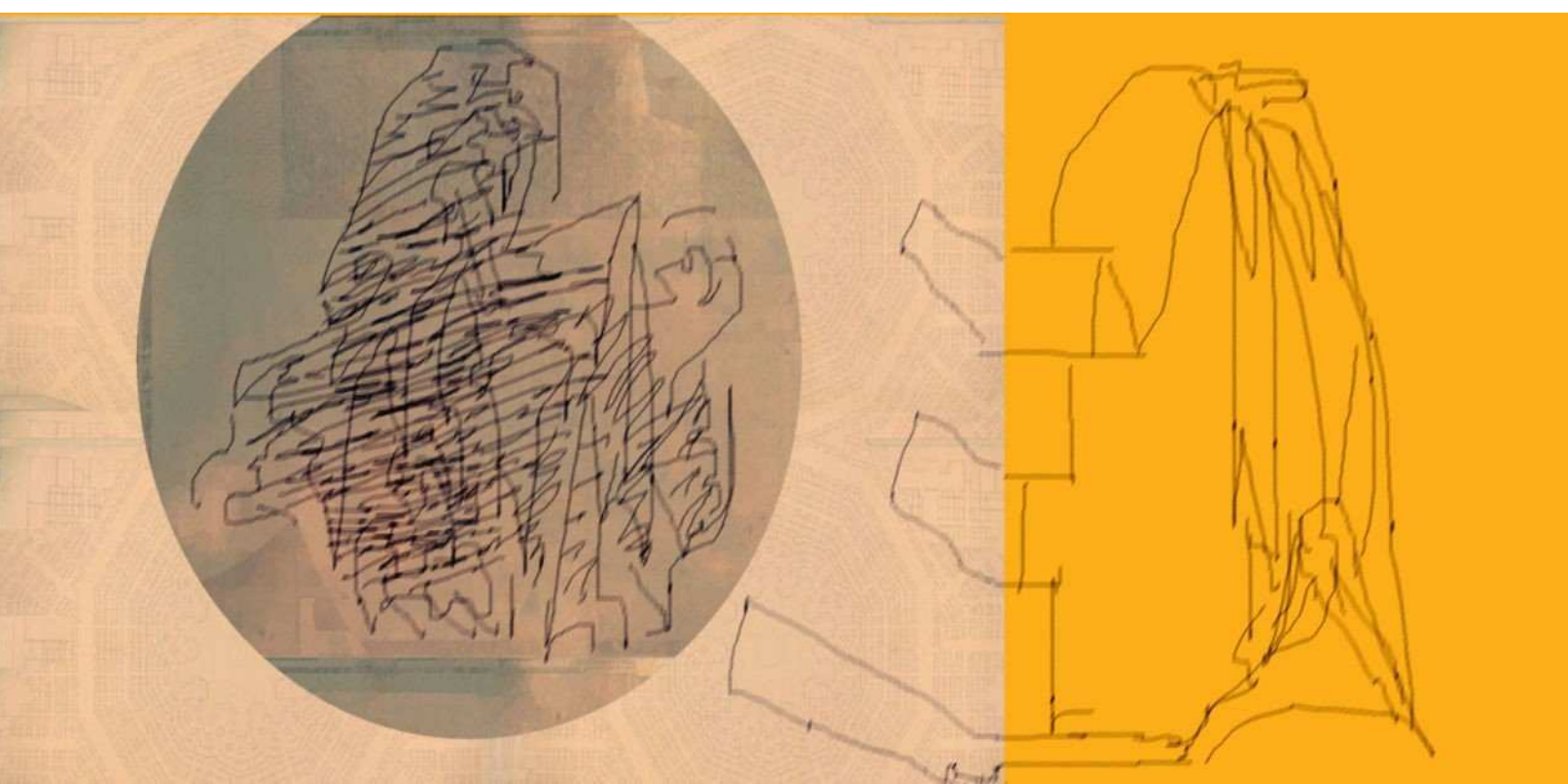


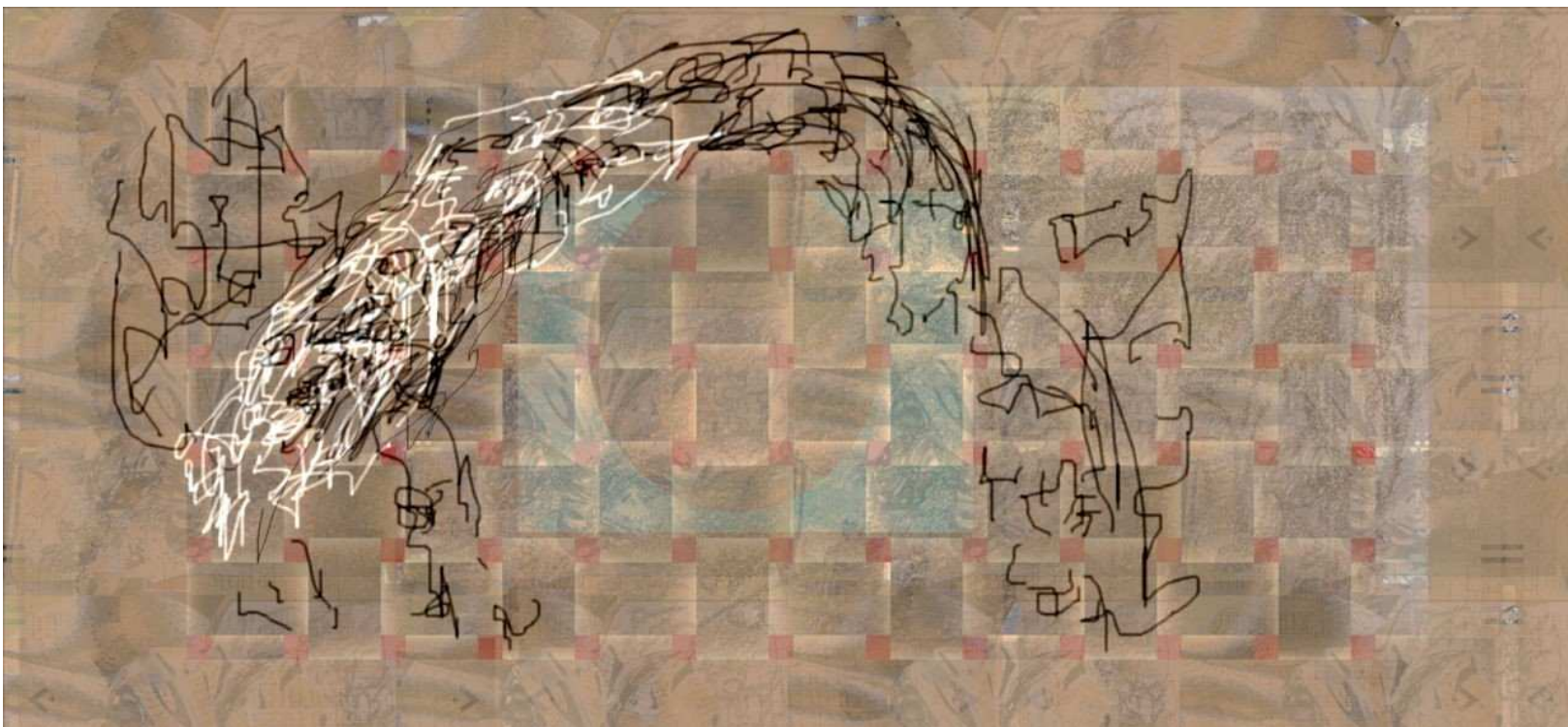


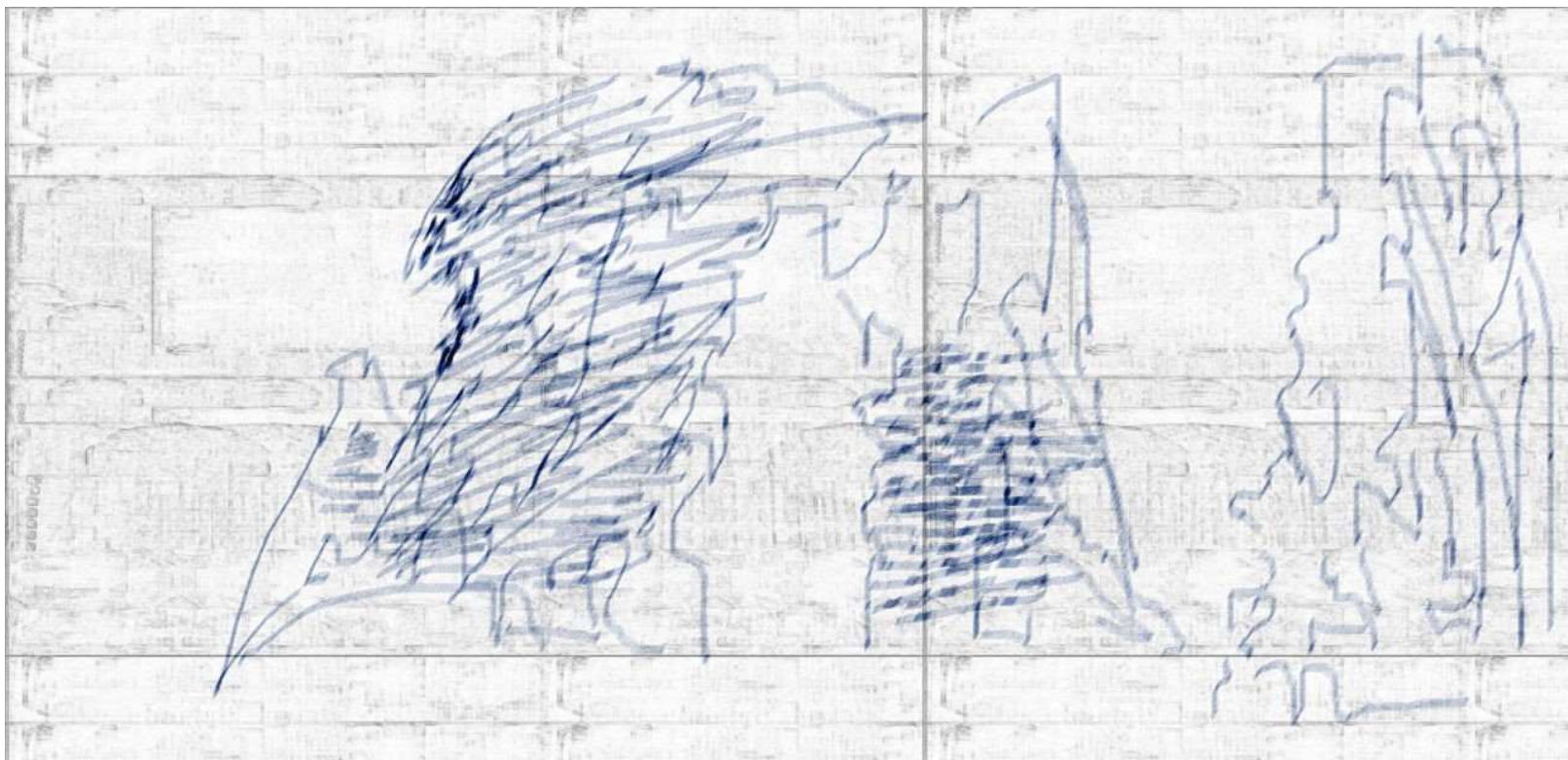
Ela-Phantasm: European and Indian Elephants Sharing Memories

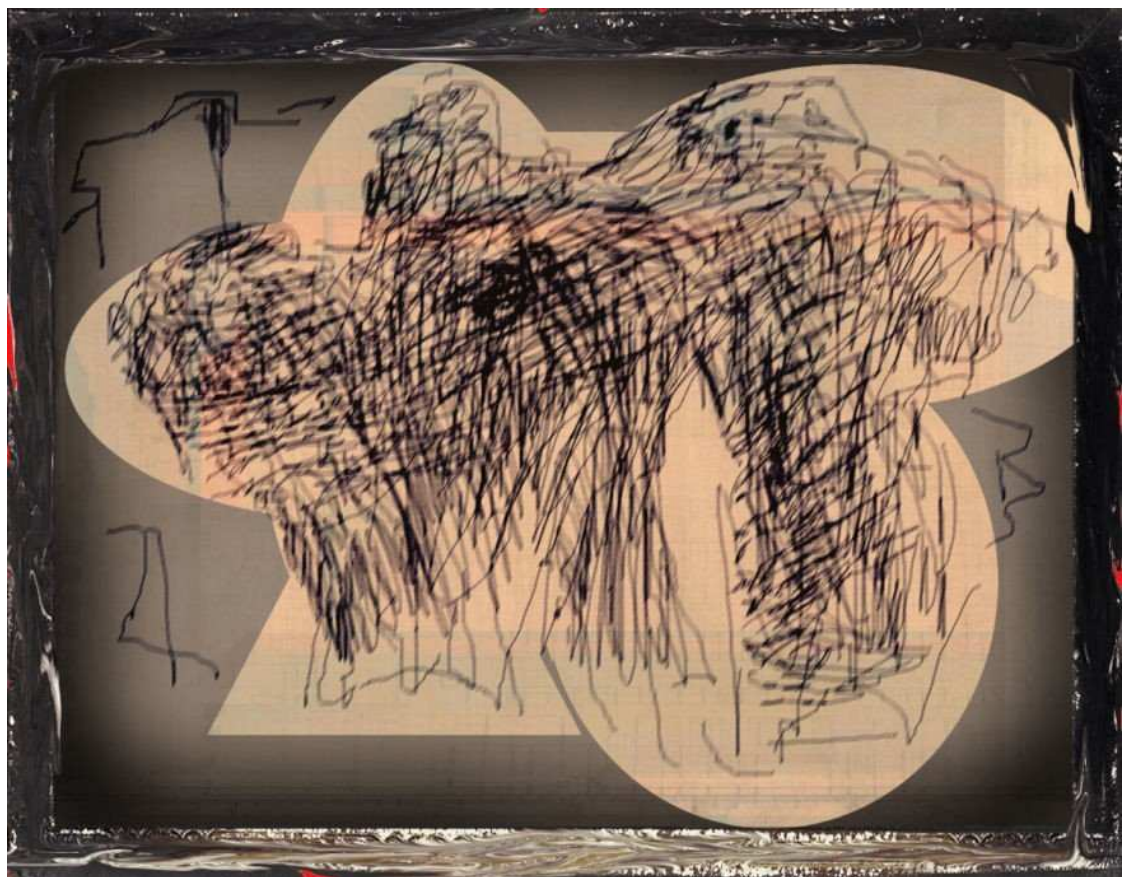




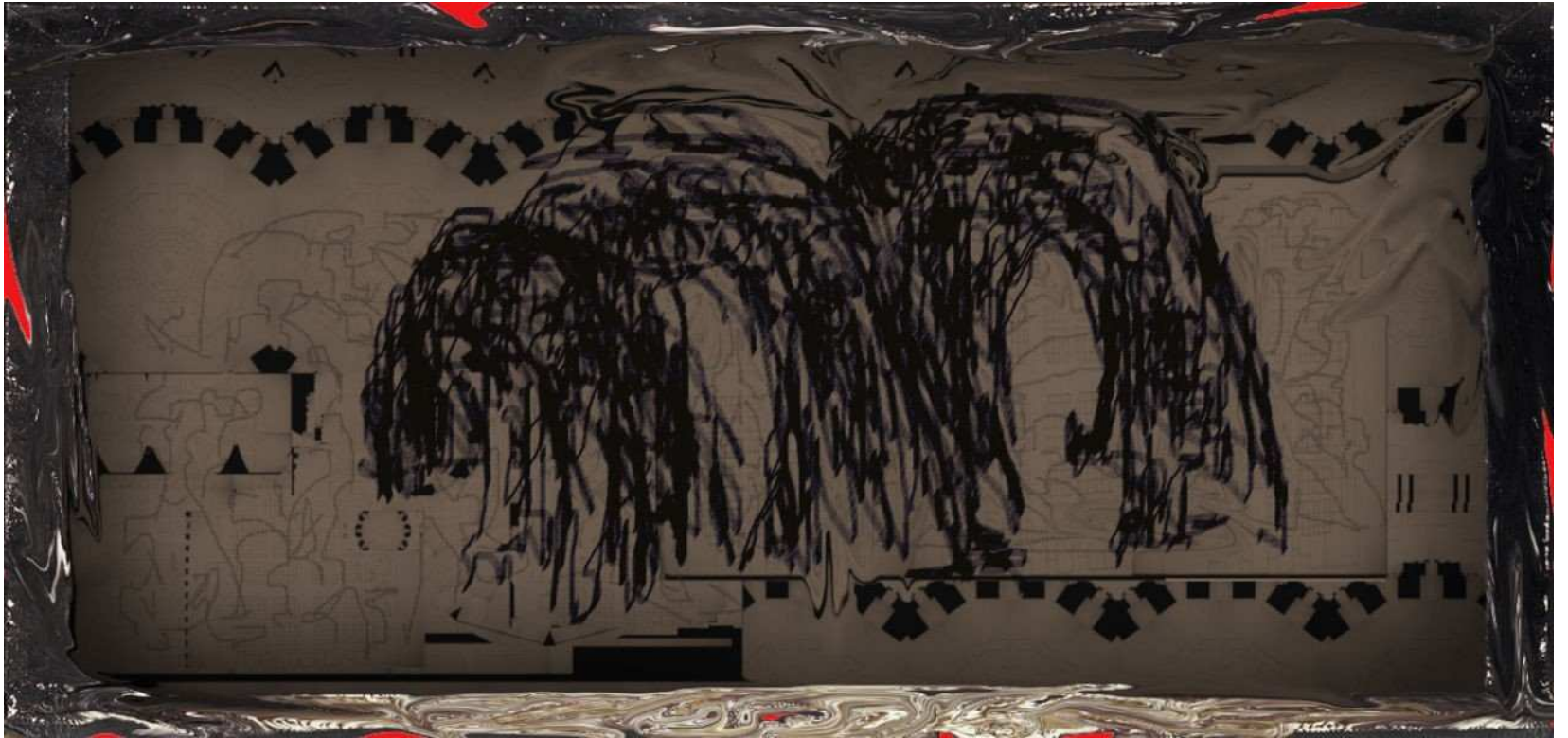


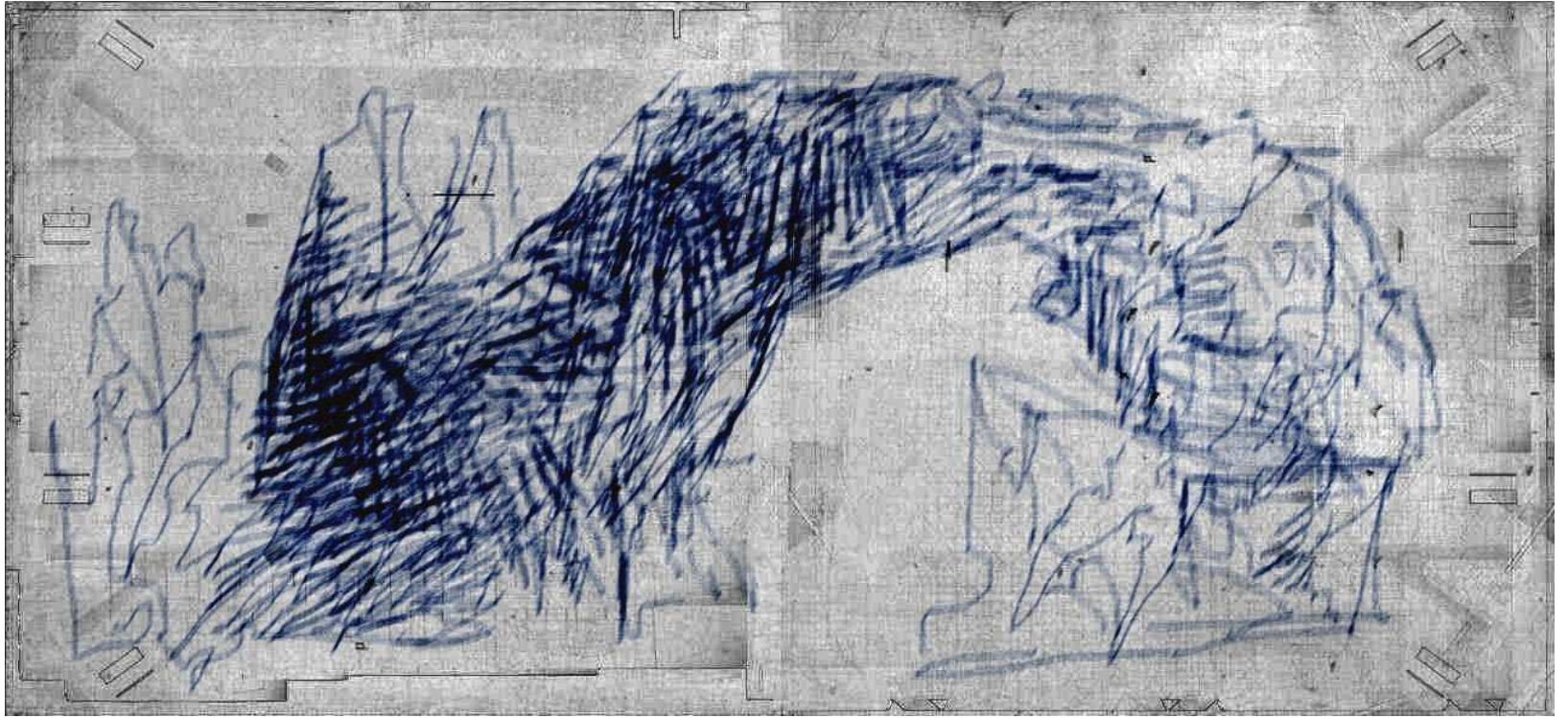


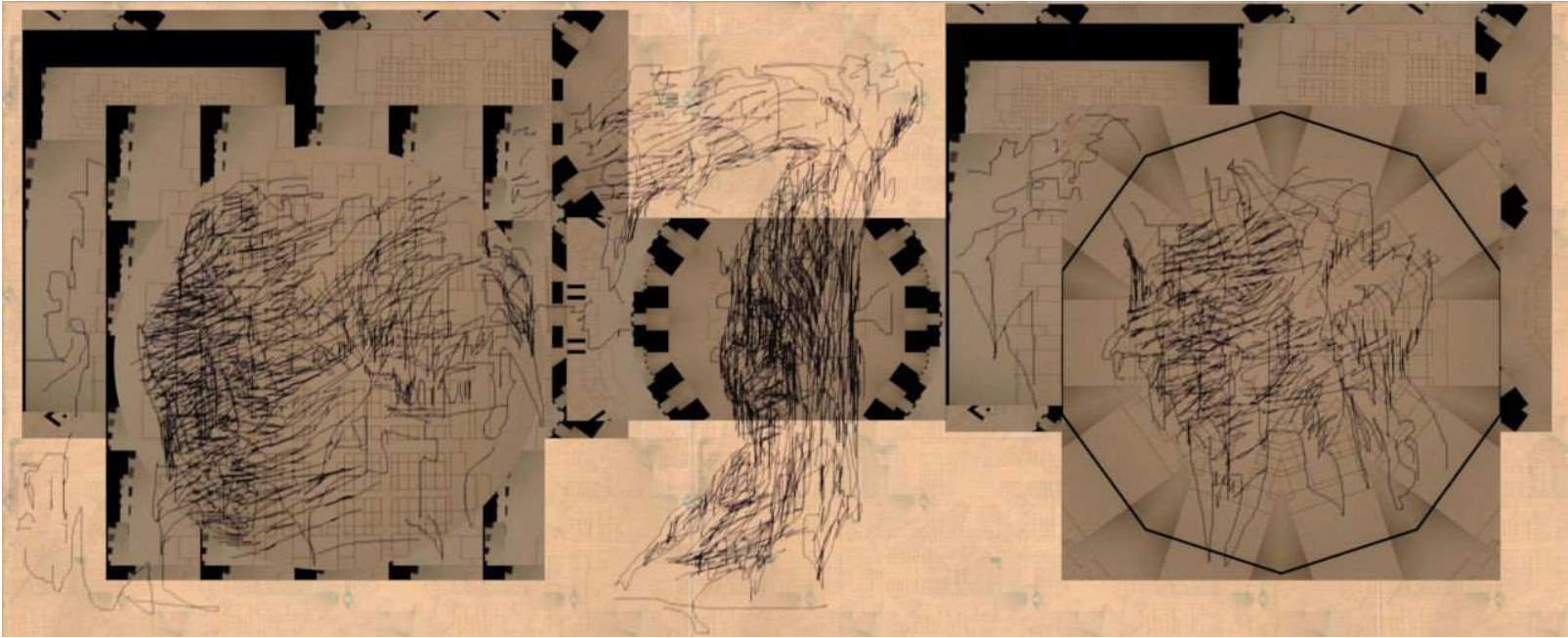




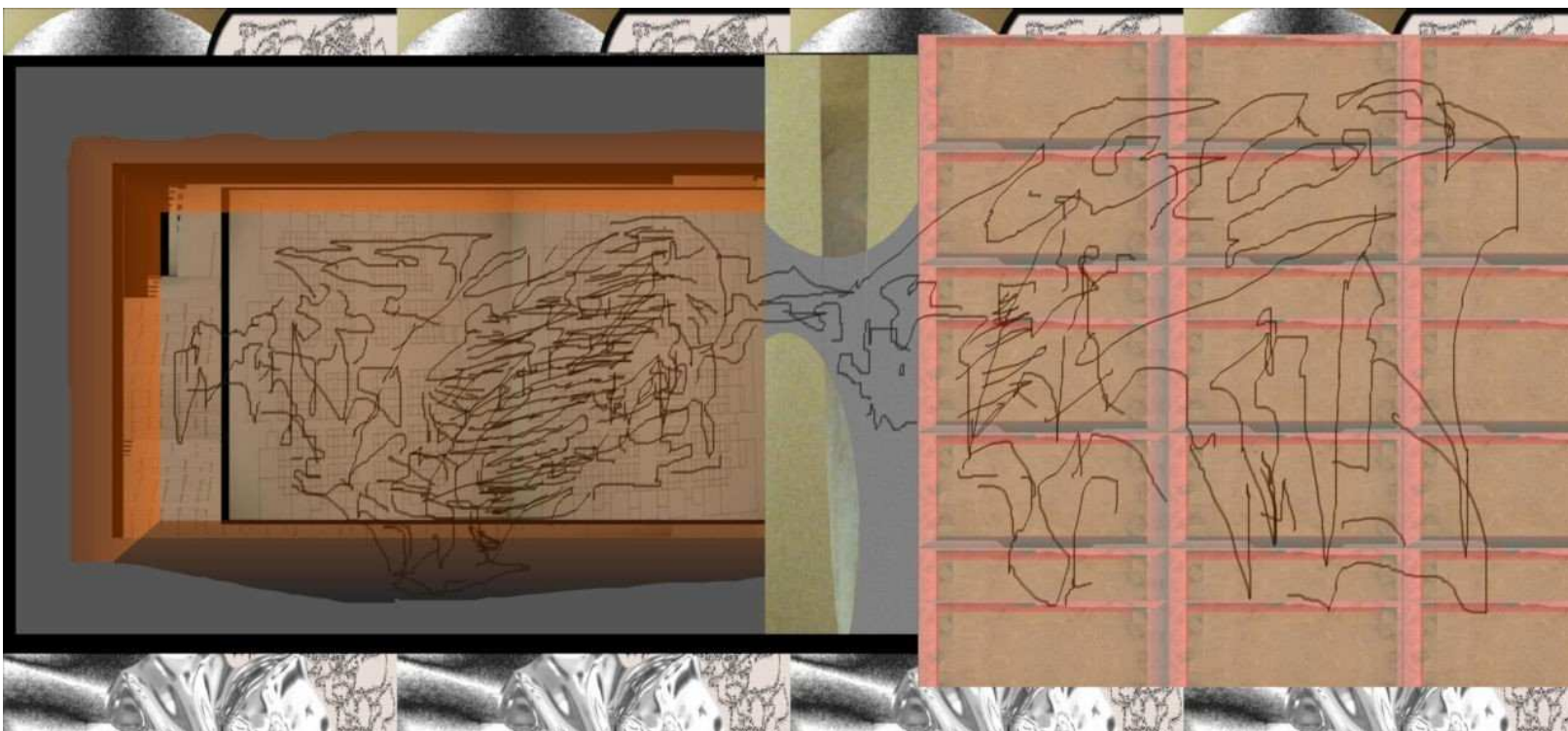


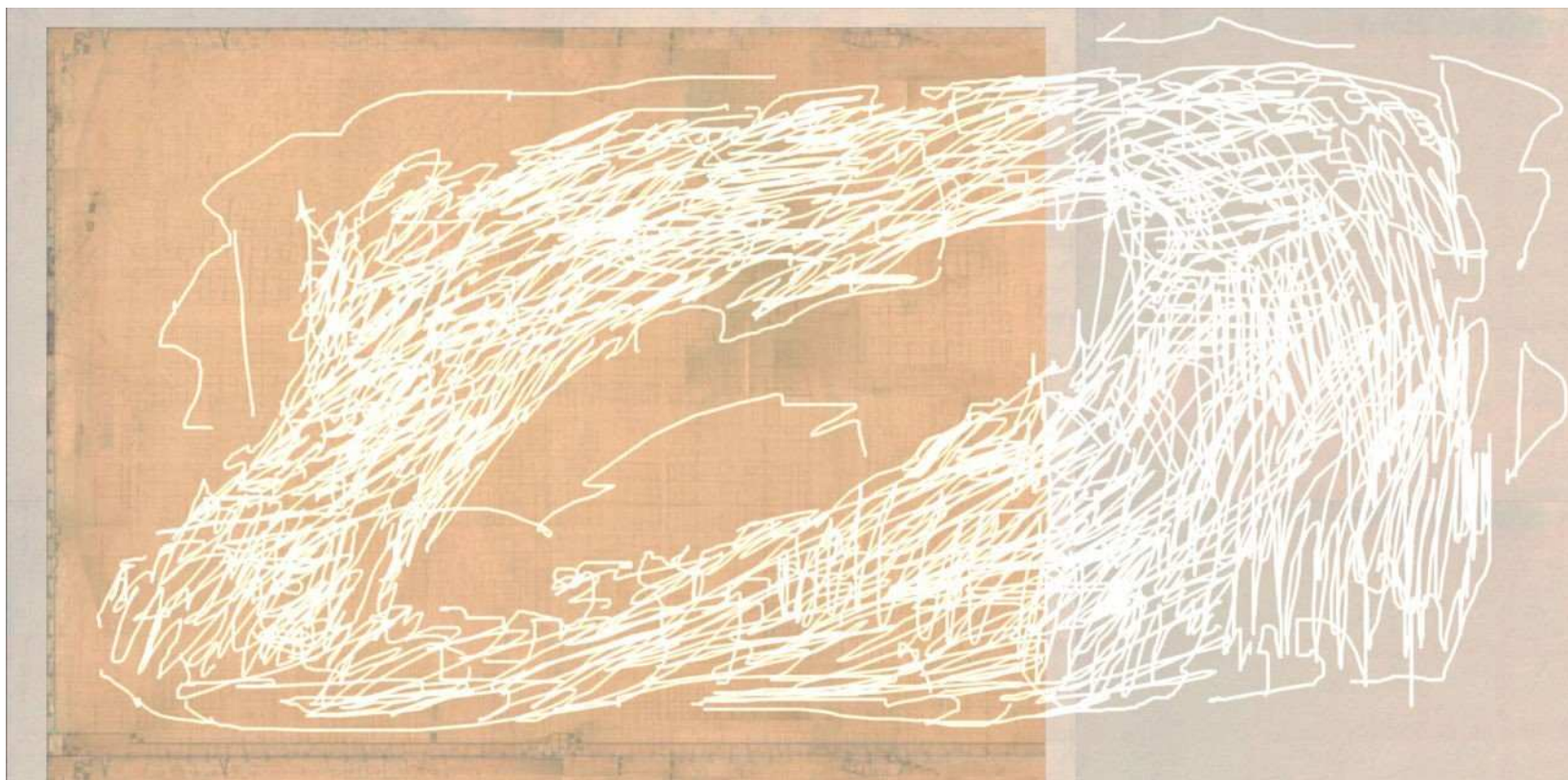


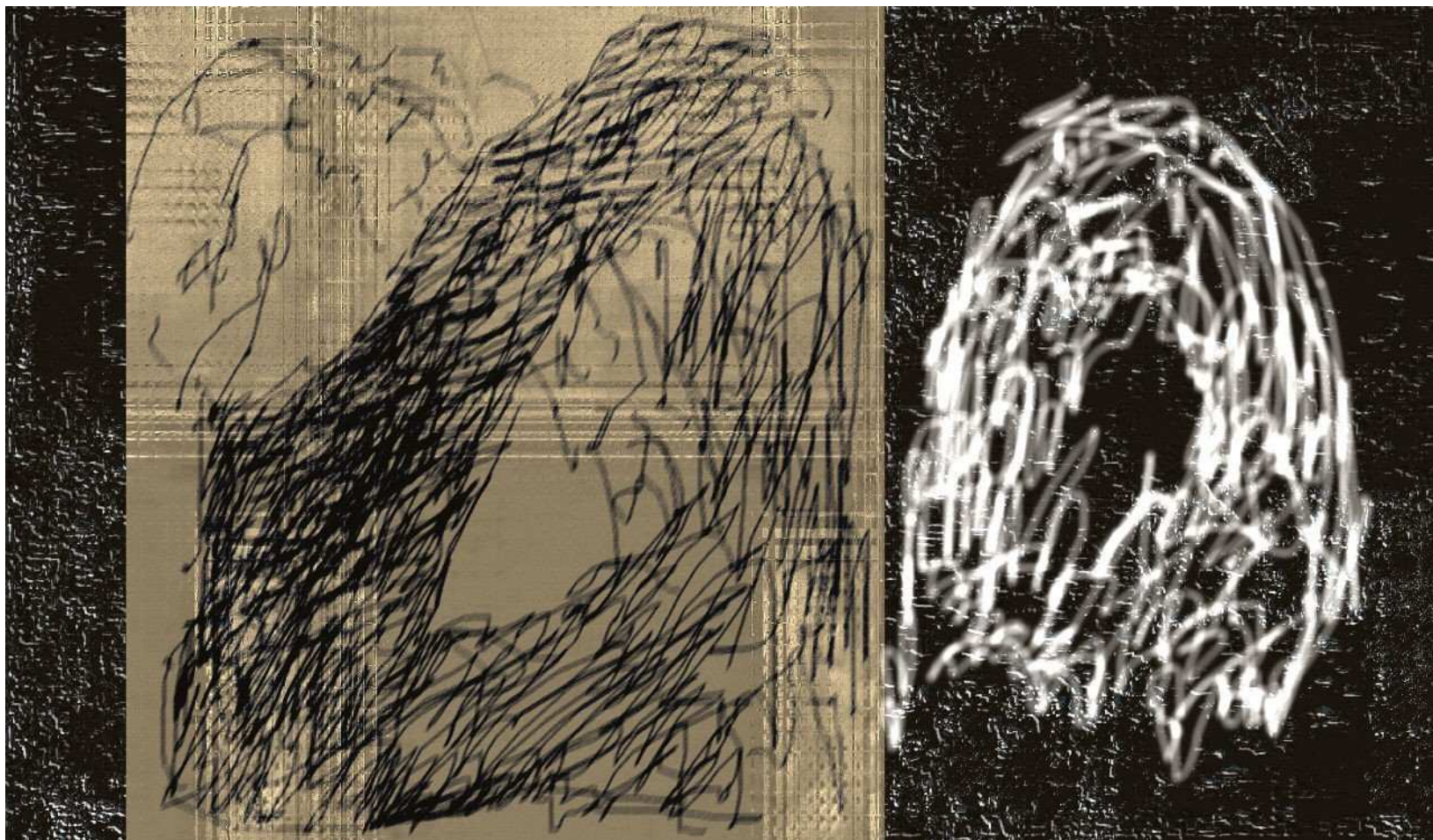


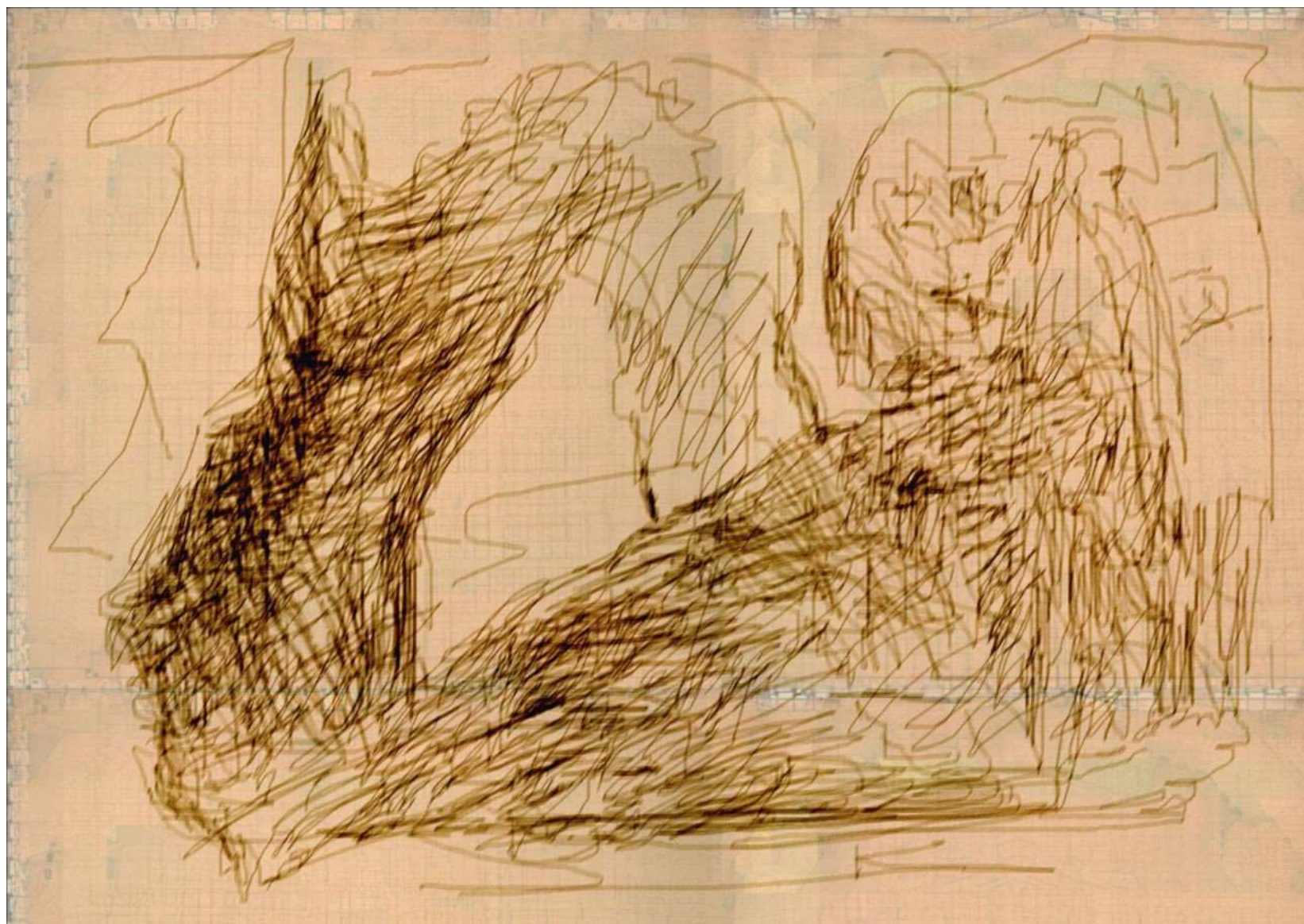


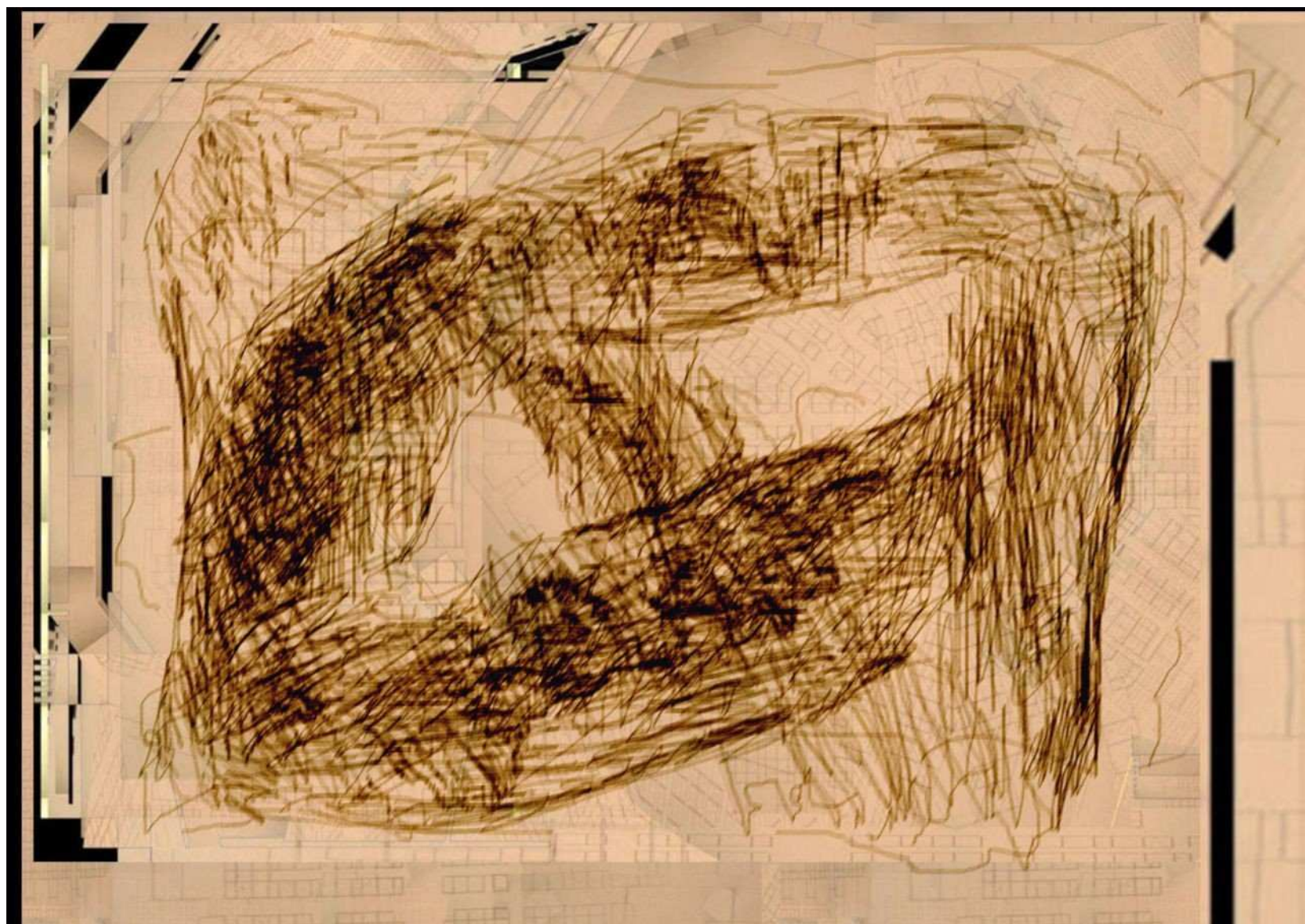


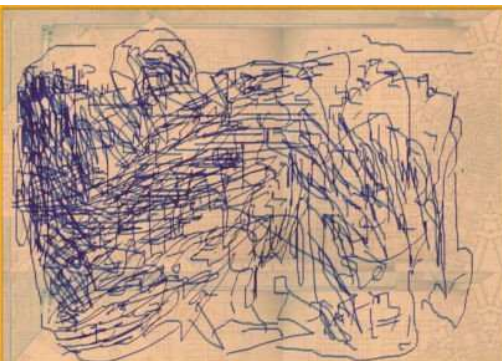


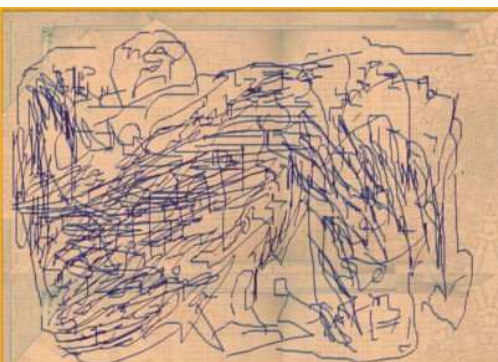








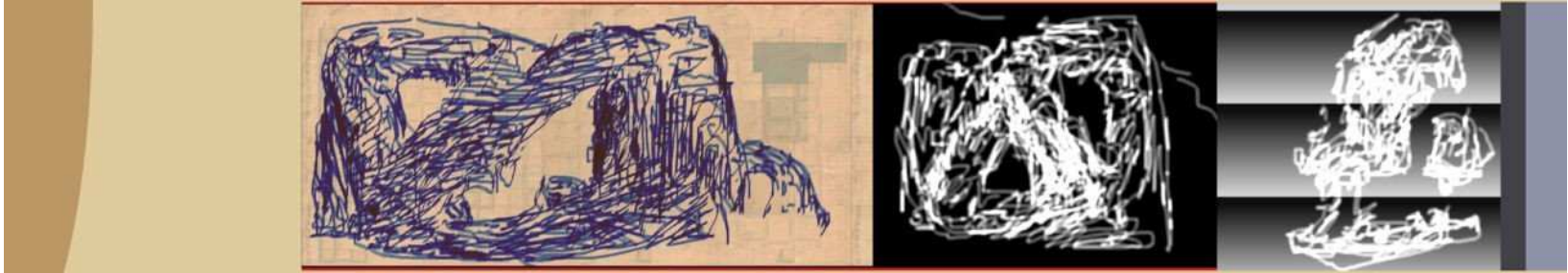


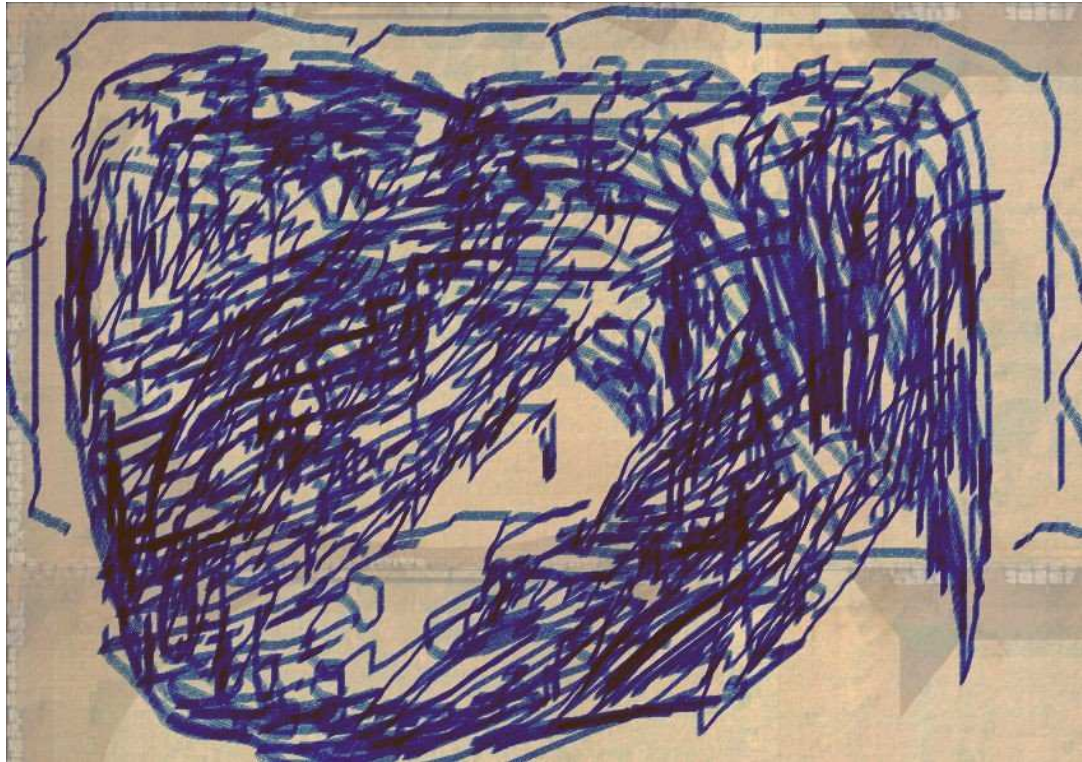






Why am I a mosaic? Information architecture etchant "Glue" proto Ind European: = malleable mass.... through a tincture, or "teng" (soak)

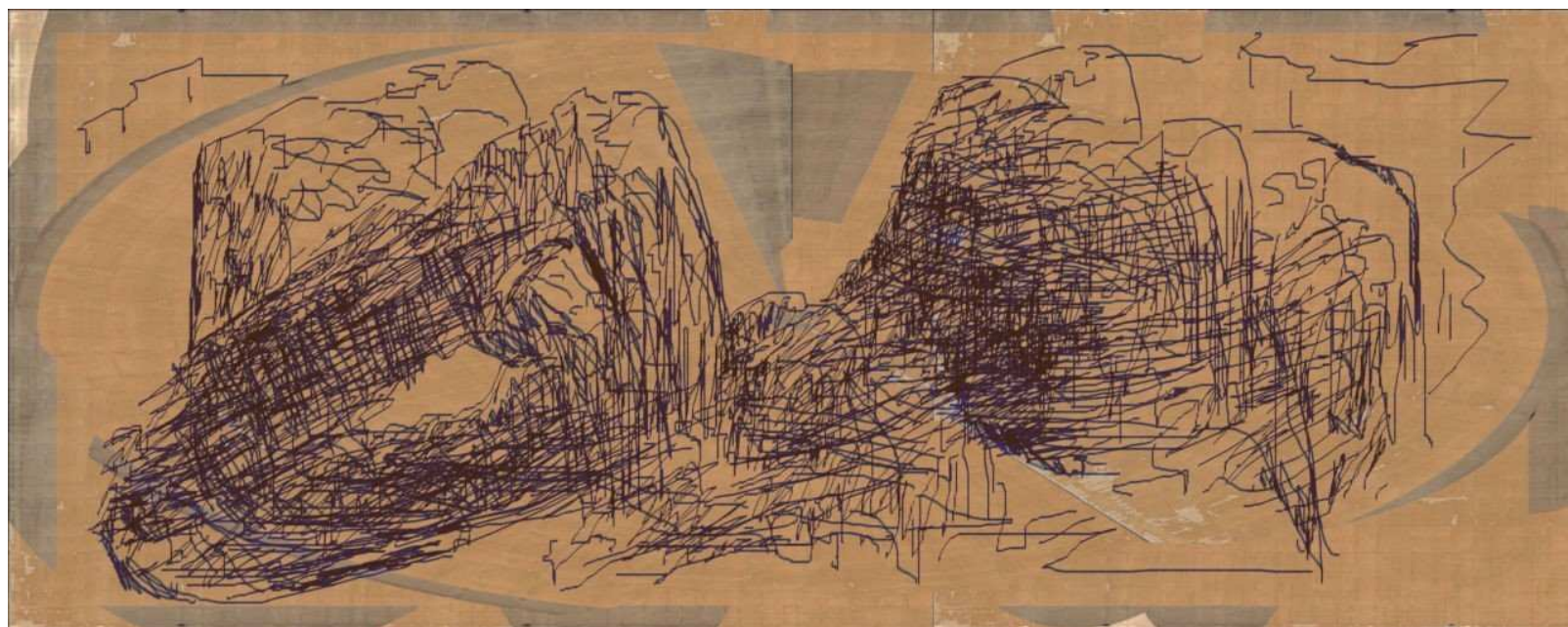


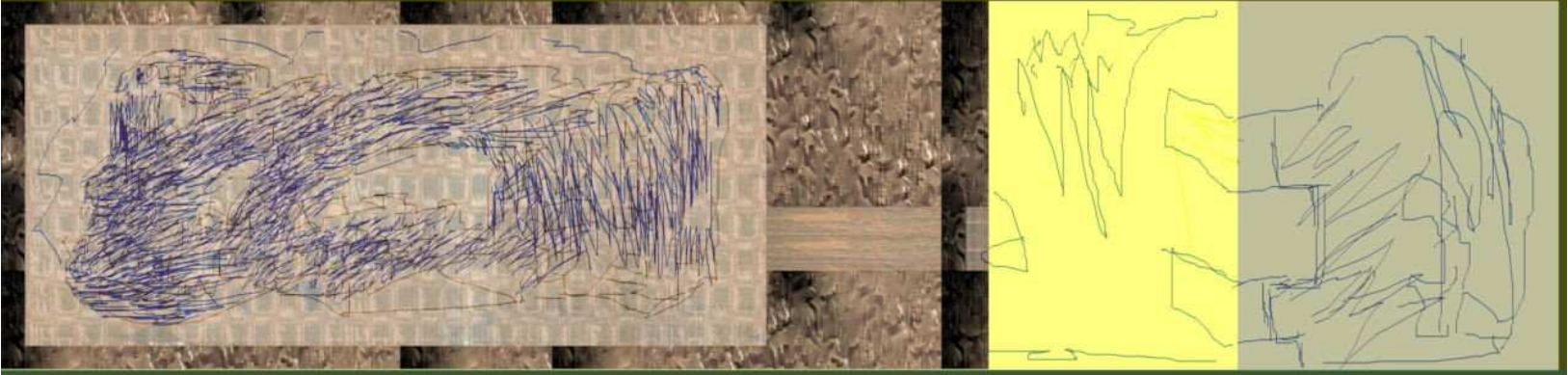


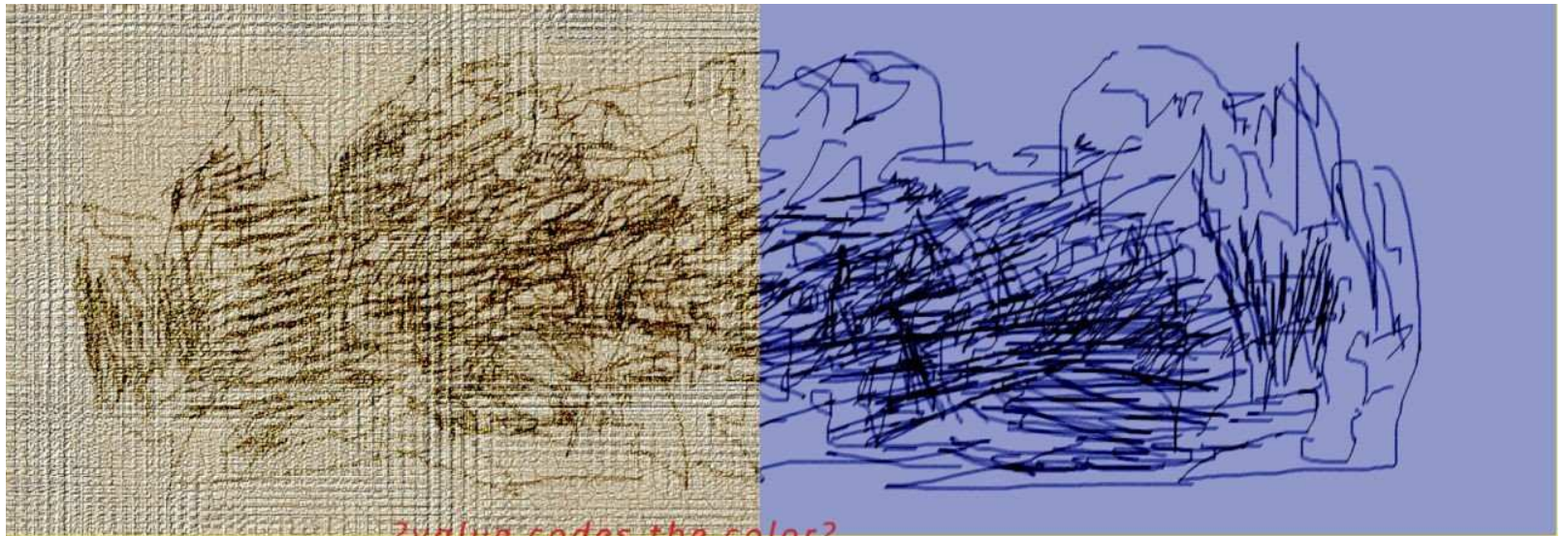




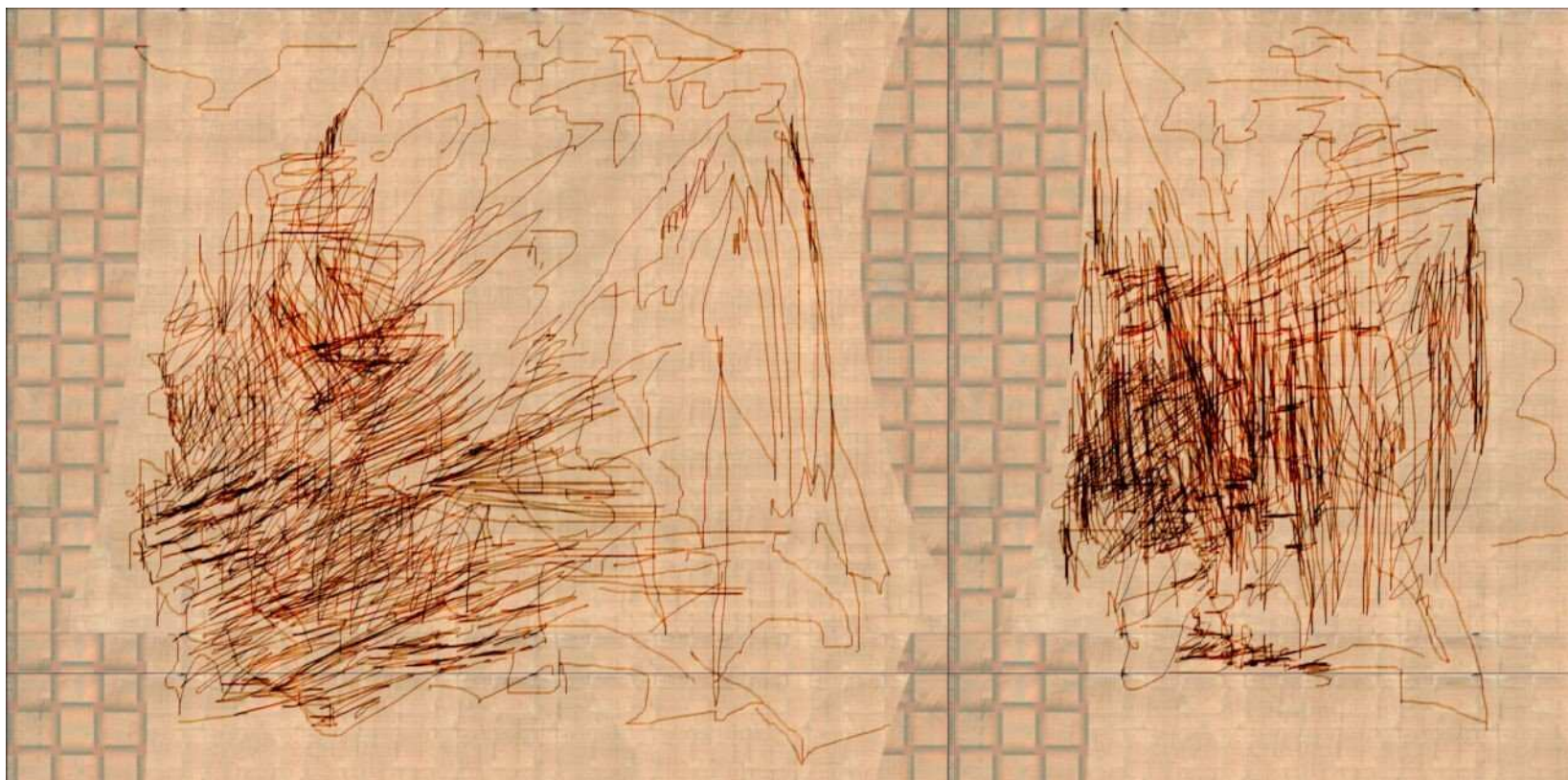








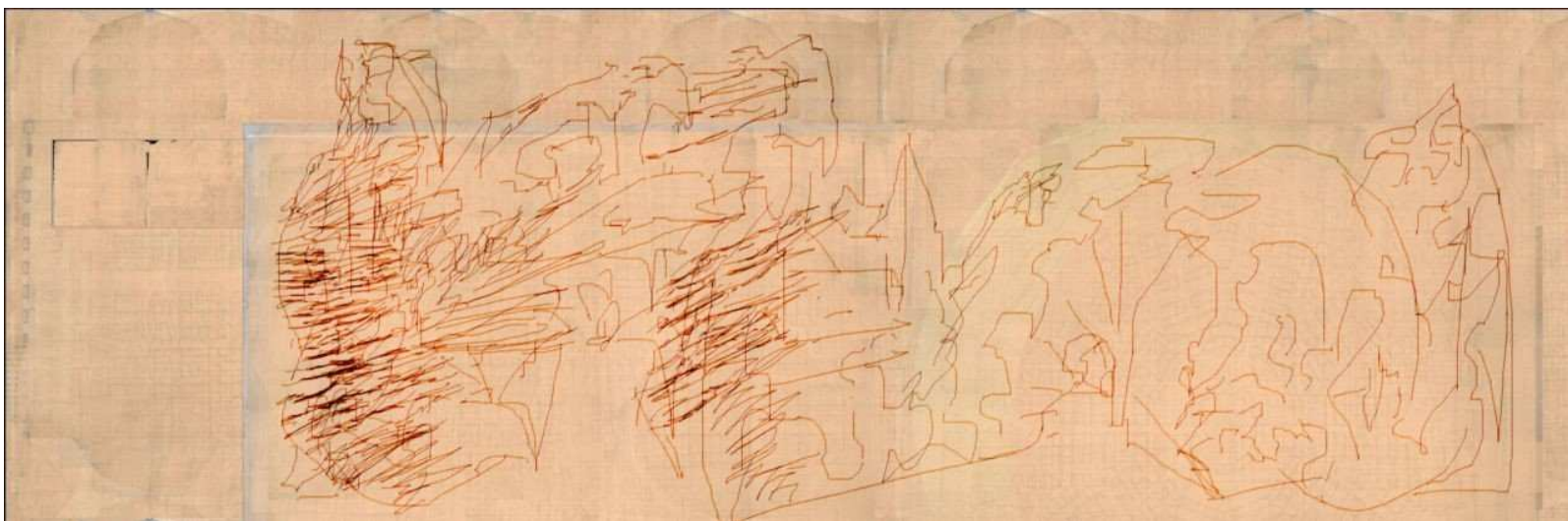
?value codes the color?







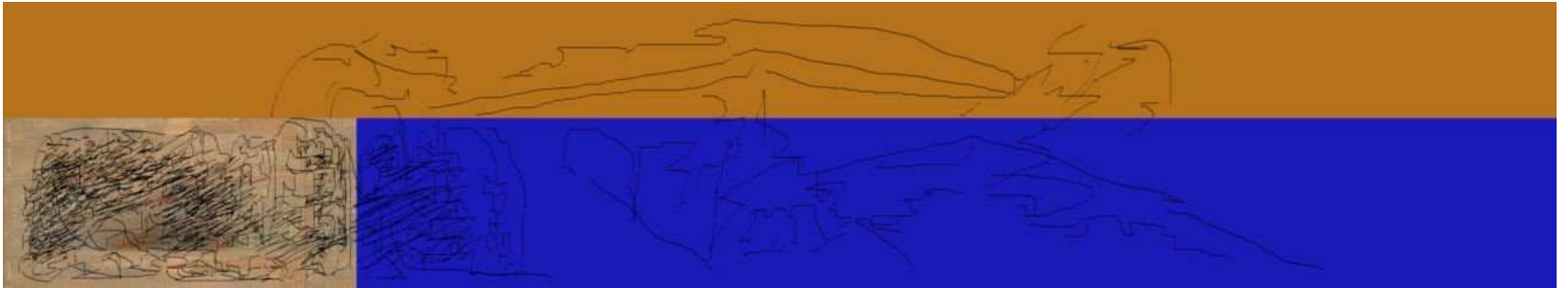


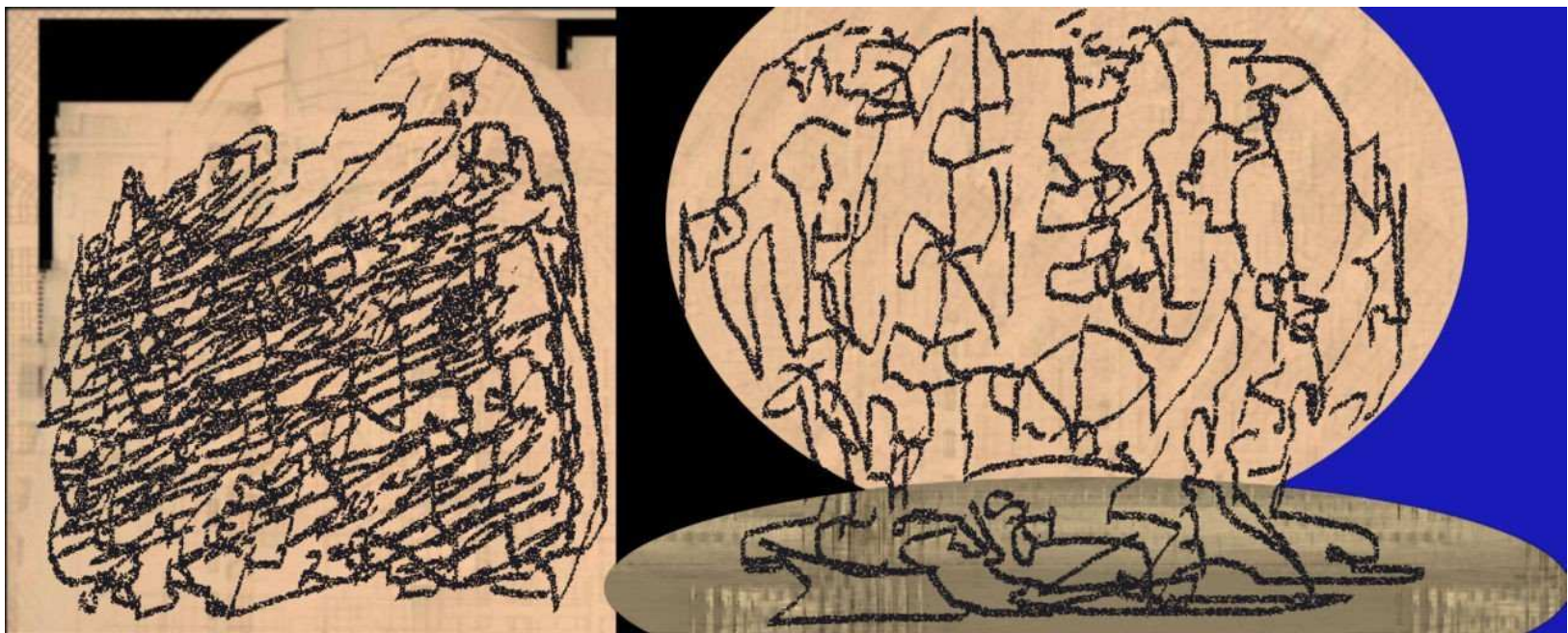




Rhizome Rheizine Distiendre Distance Chimera 1





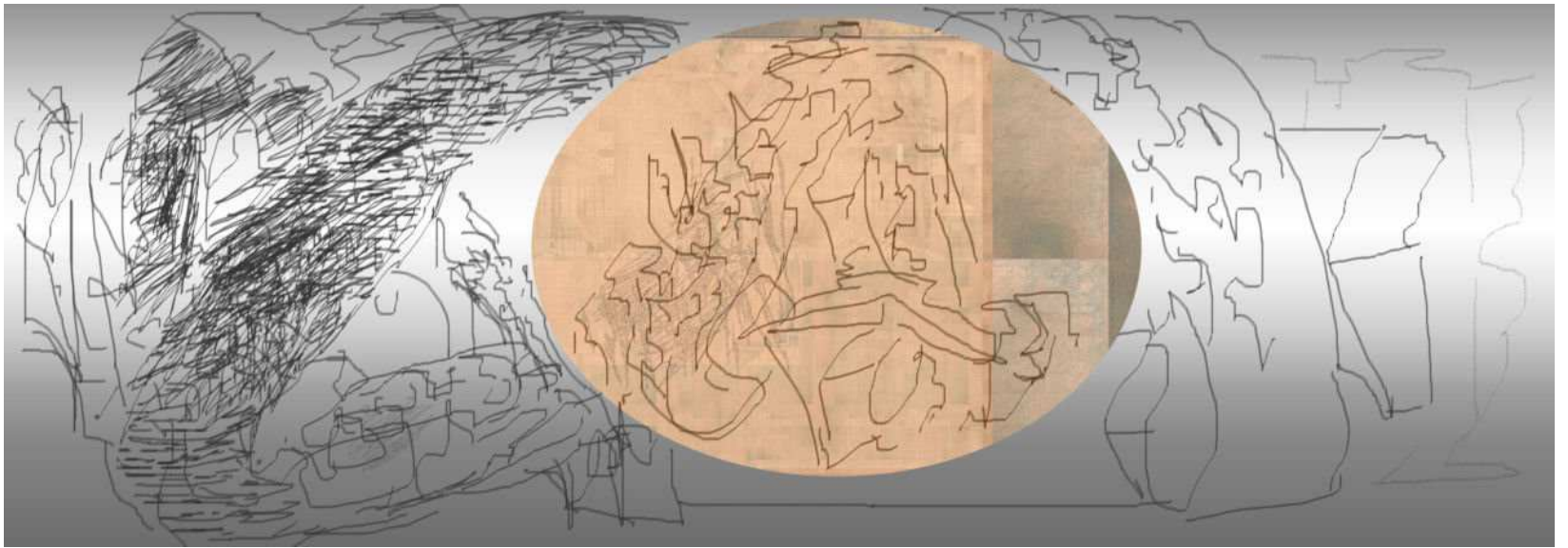


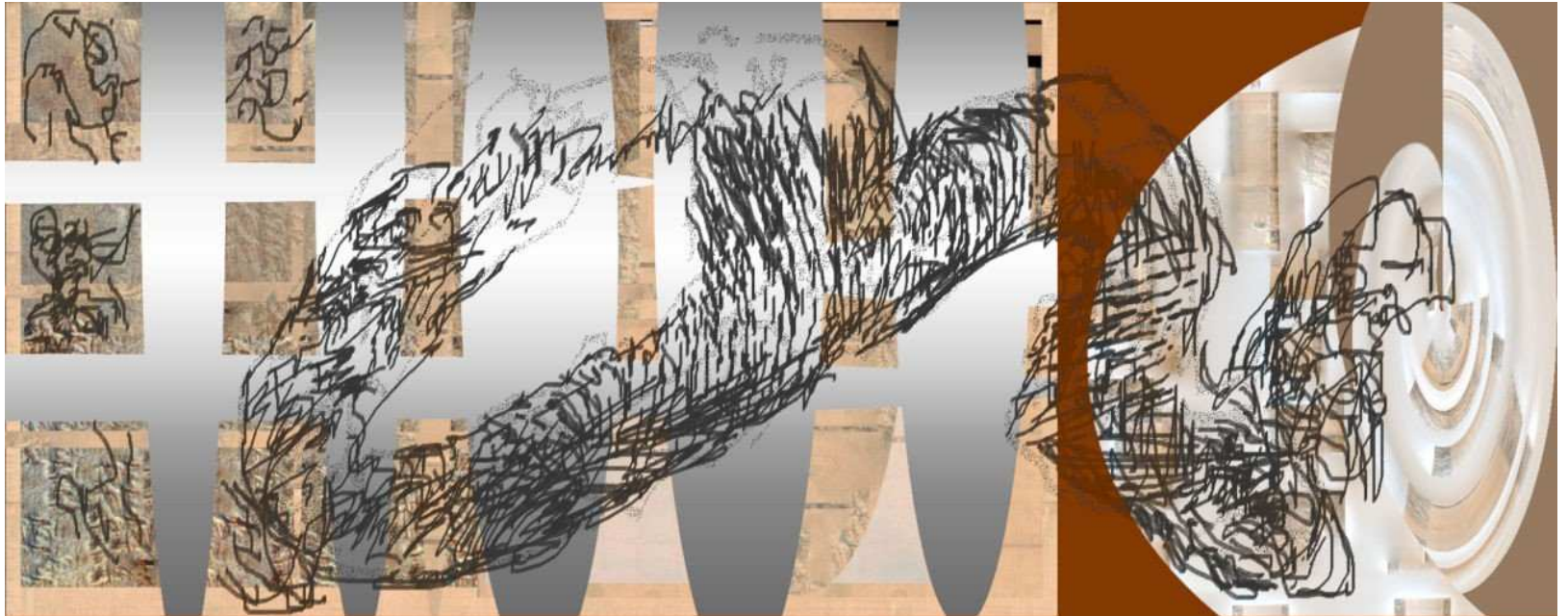






Michelangelo's aphorism of a sculpture rolled down a hill as means of regaining trunk is like the state of our language which has PIE morphemes flanked by Greek Suffixes and Prefixes, the idea of these drawings is a kind of truncated Modernism in the general outlook of the Janus theory of time as a nachtraglichkeit.

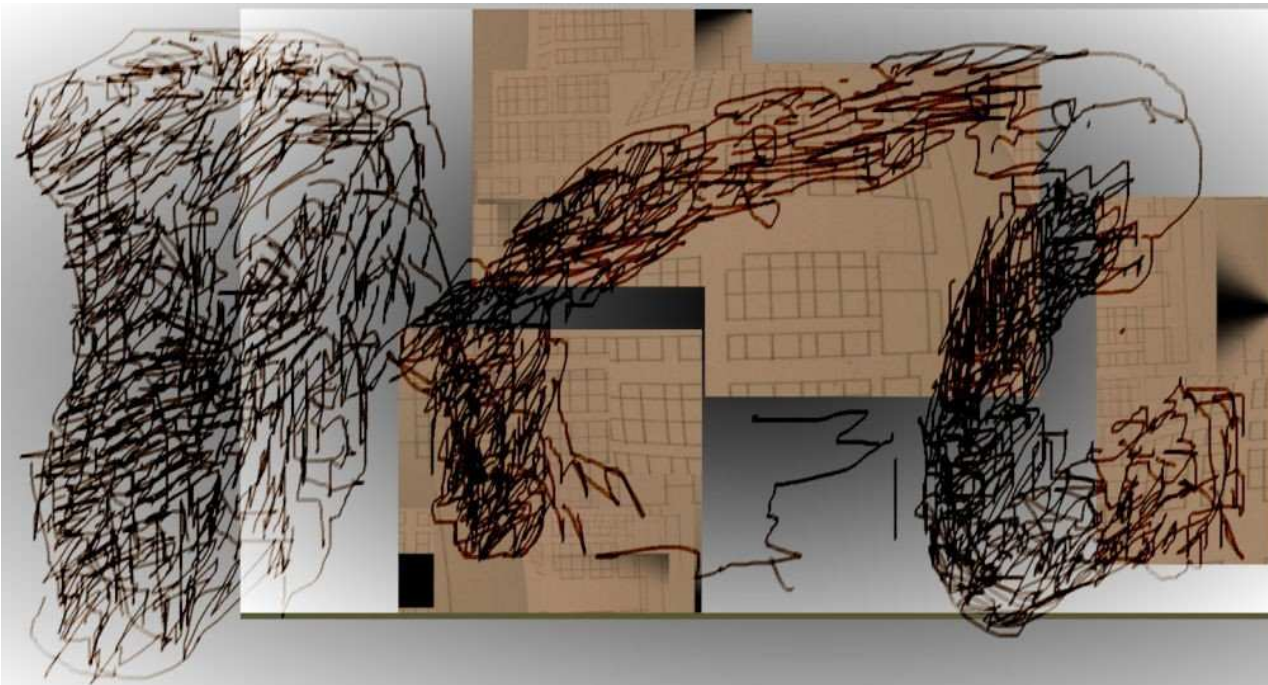




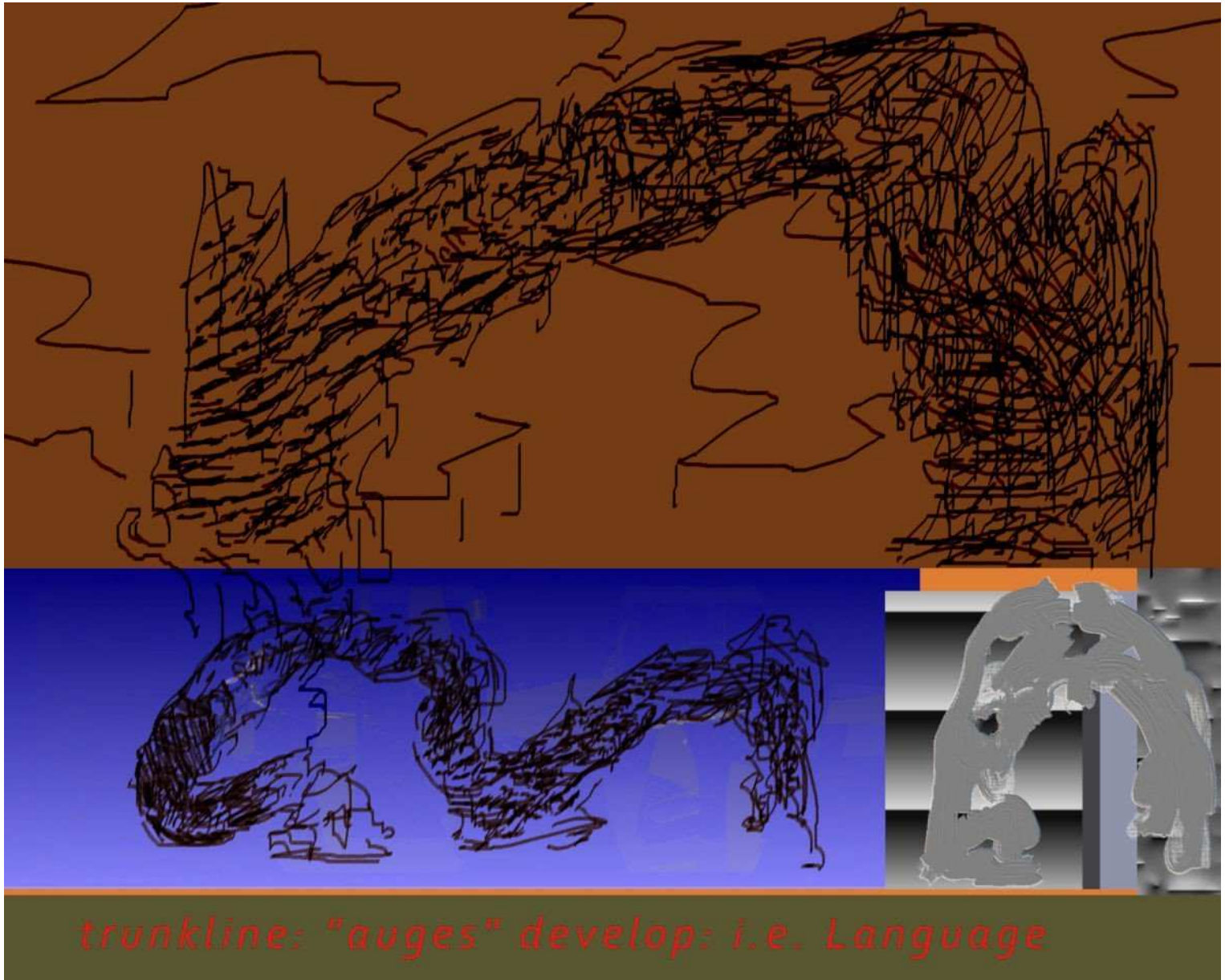
trunkline: "atmos" (breath)



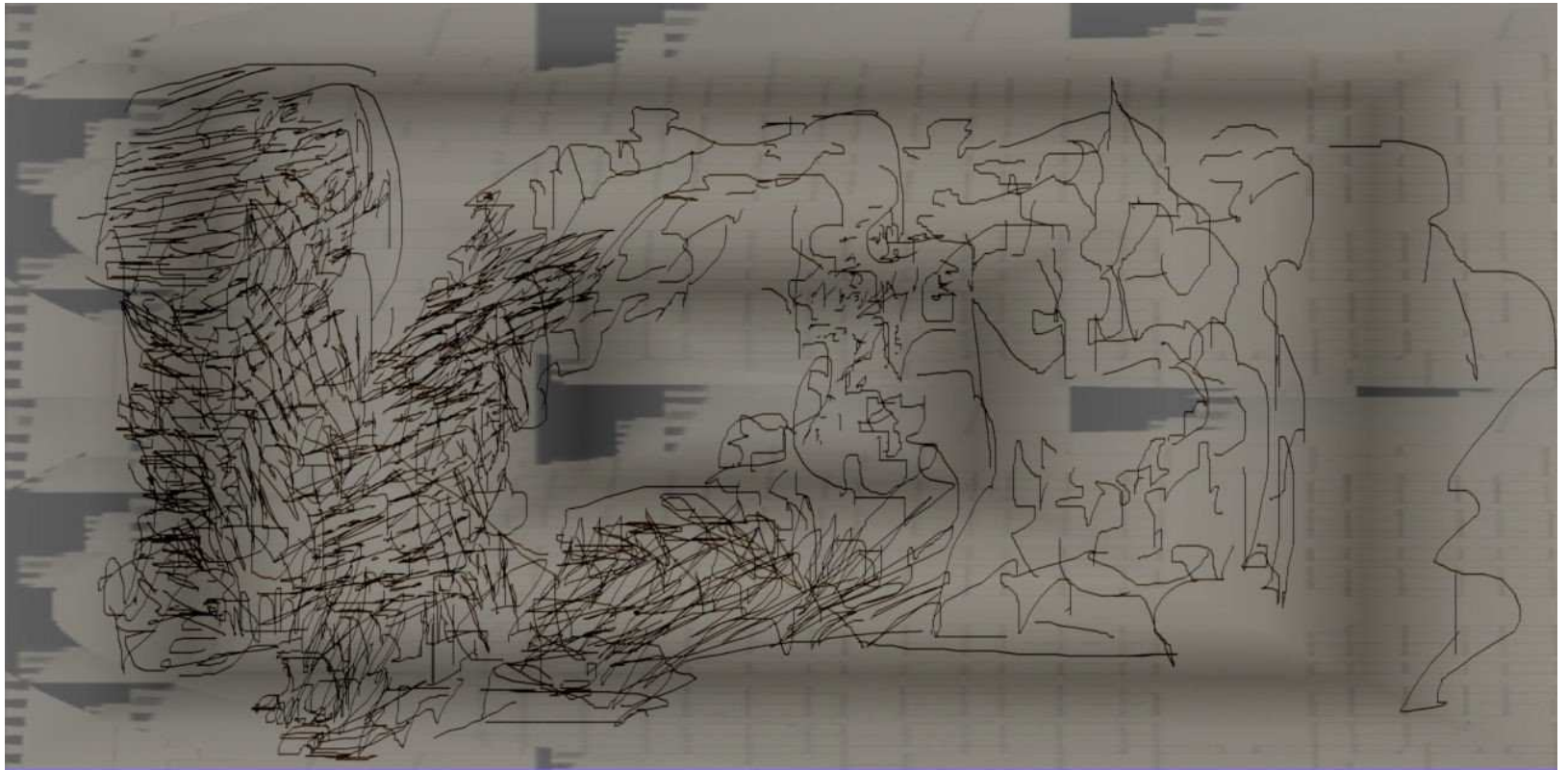
Trunkline: "aidjos"- moisture (i.e. adustment--> damping paper to get it hot off the press...



trunkline: "adho"-burn (i.e. adhumbrate)



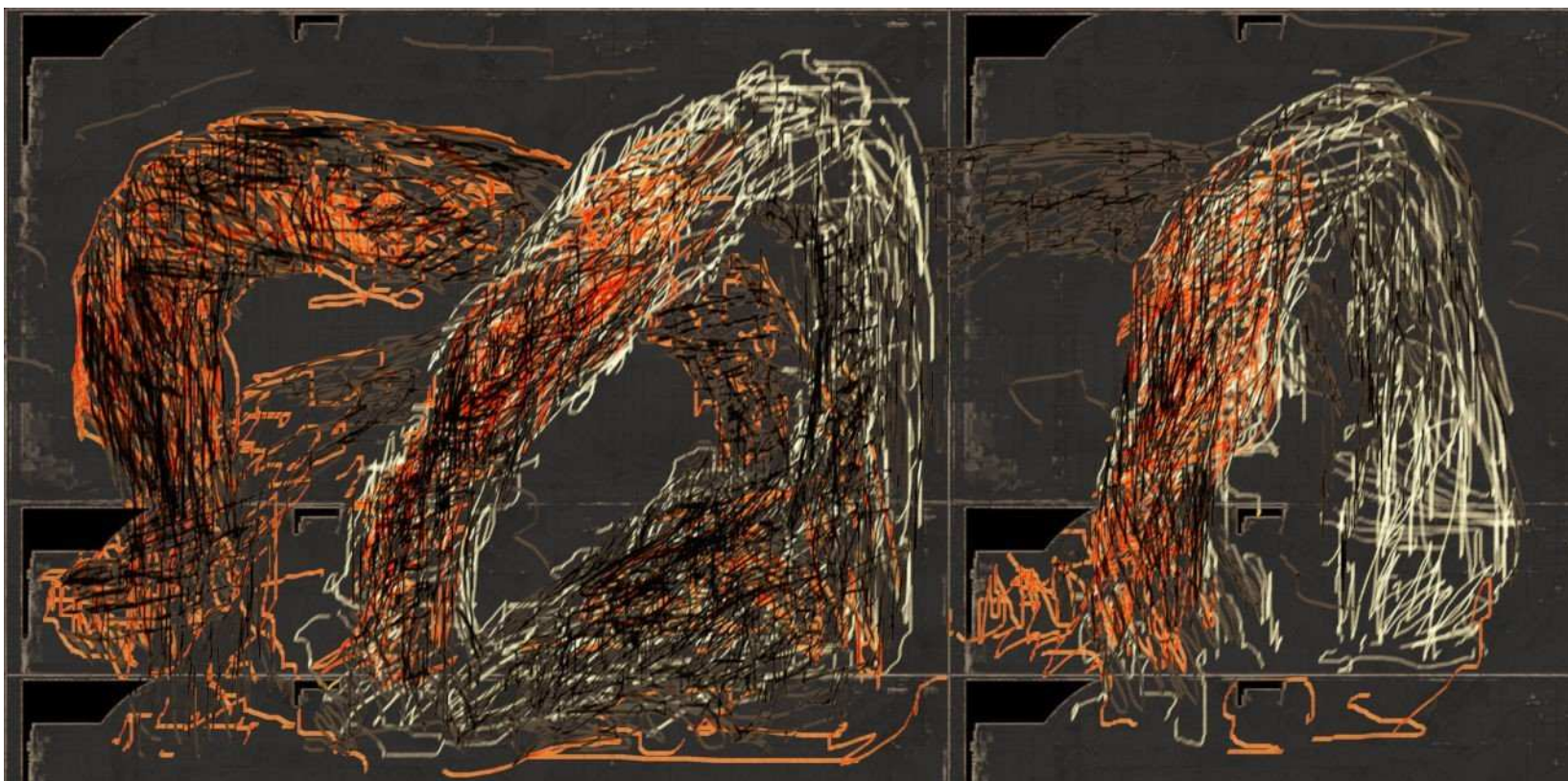
trunkline: "auges" develop: i.e. Language

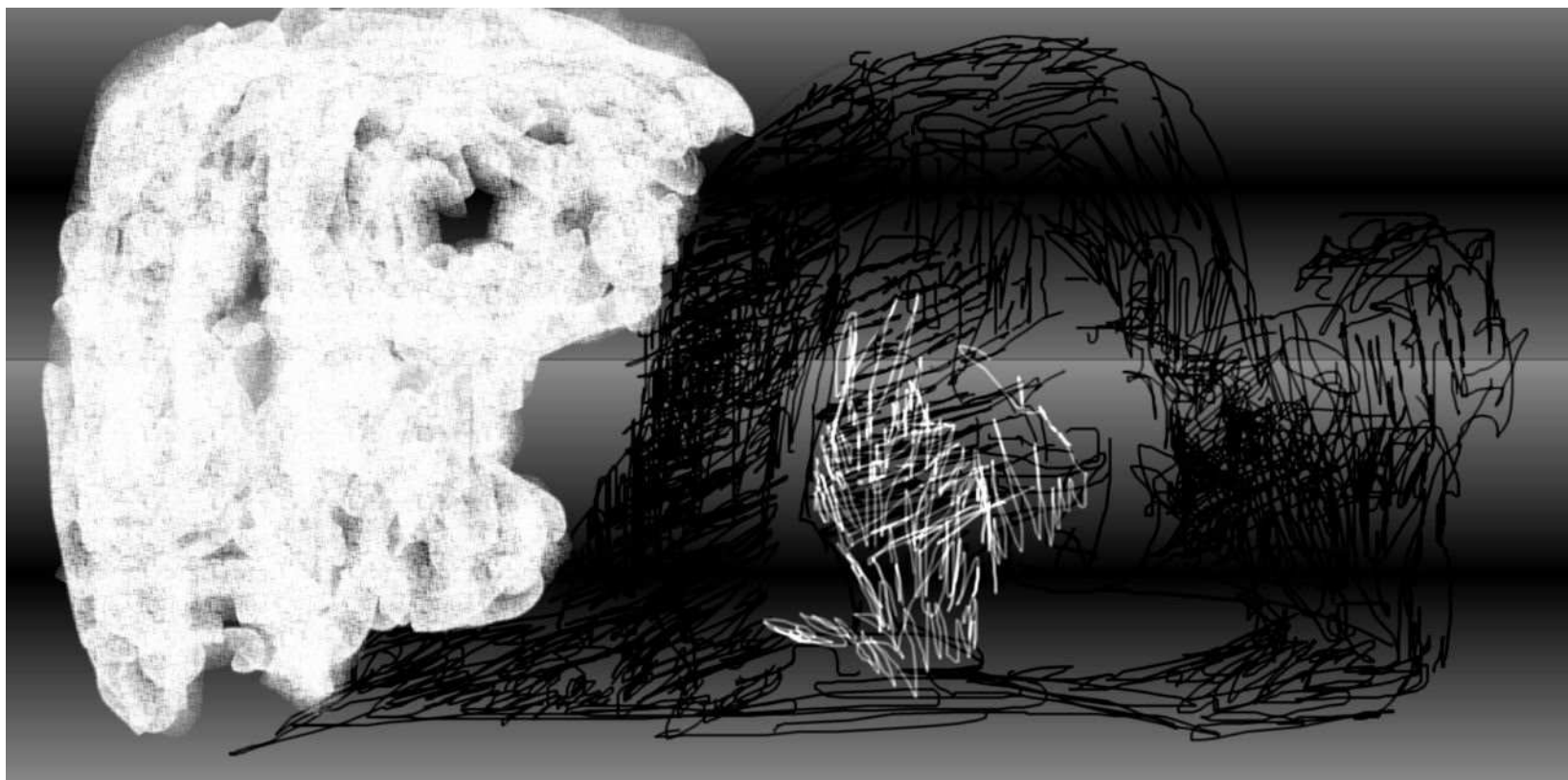


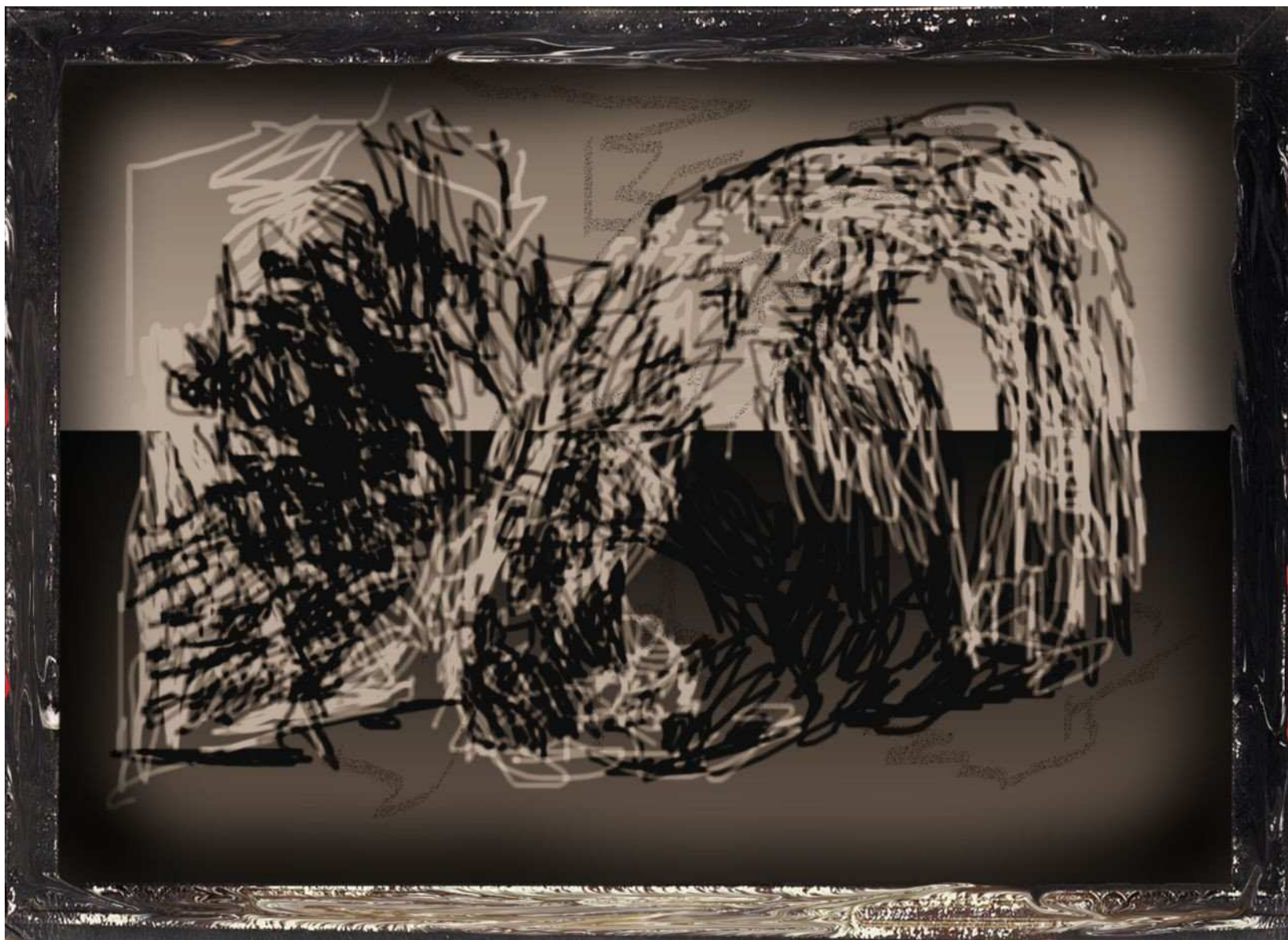
Trunkline: "Aigos"= even...(i.e.- again).

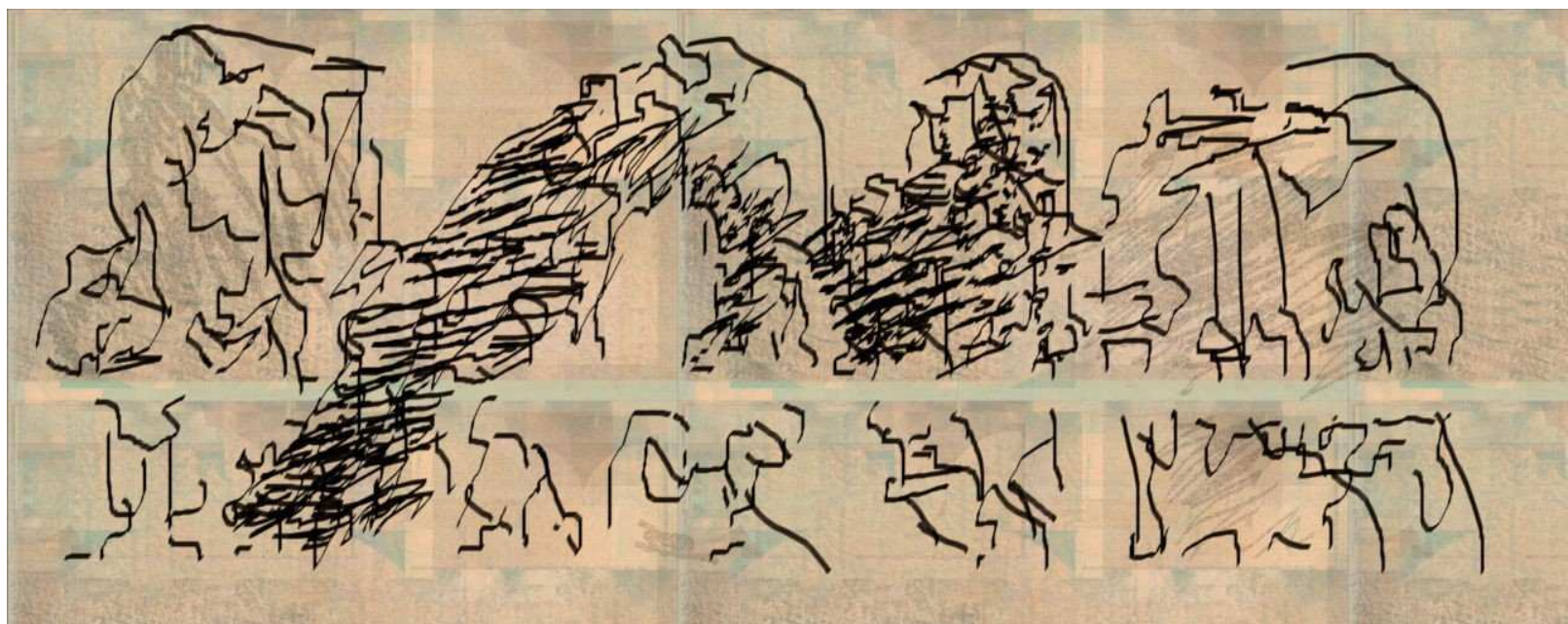


trunkline: "Ainos" = belong (i.e. any)

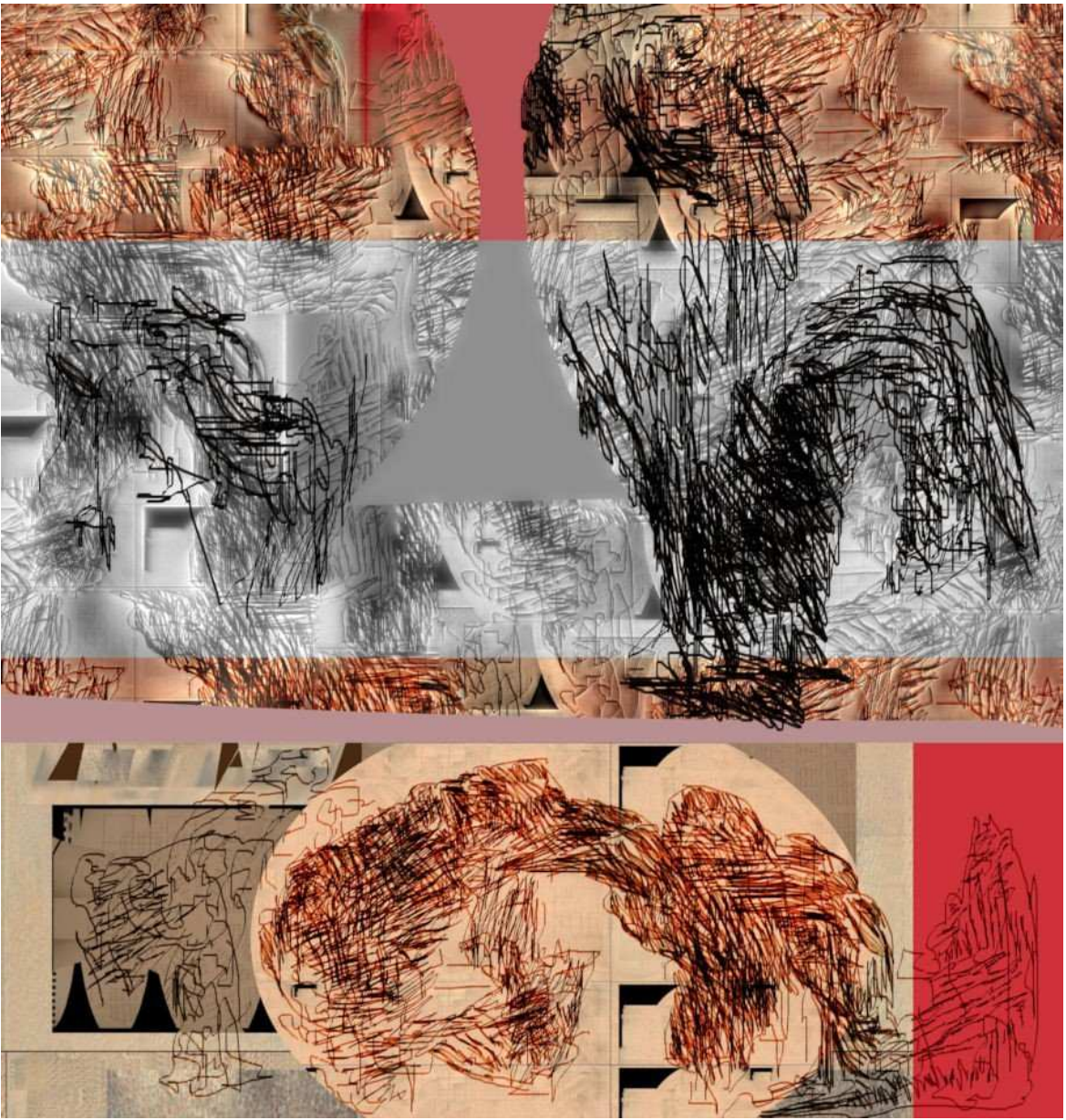


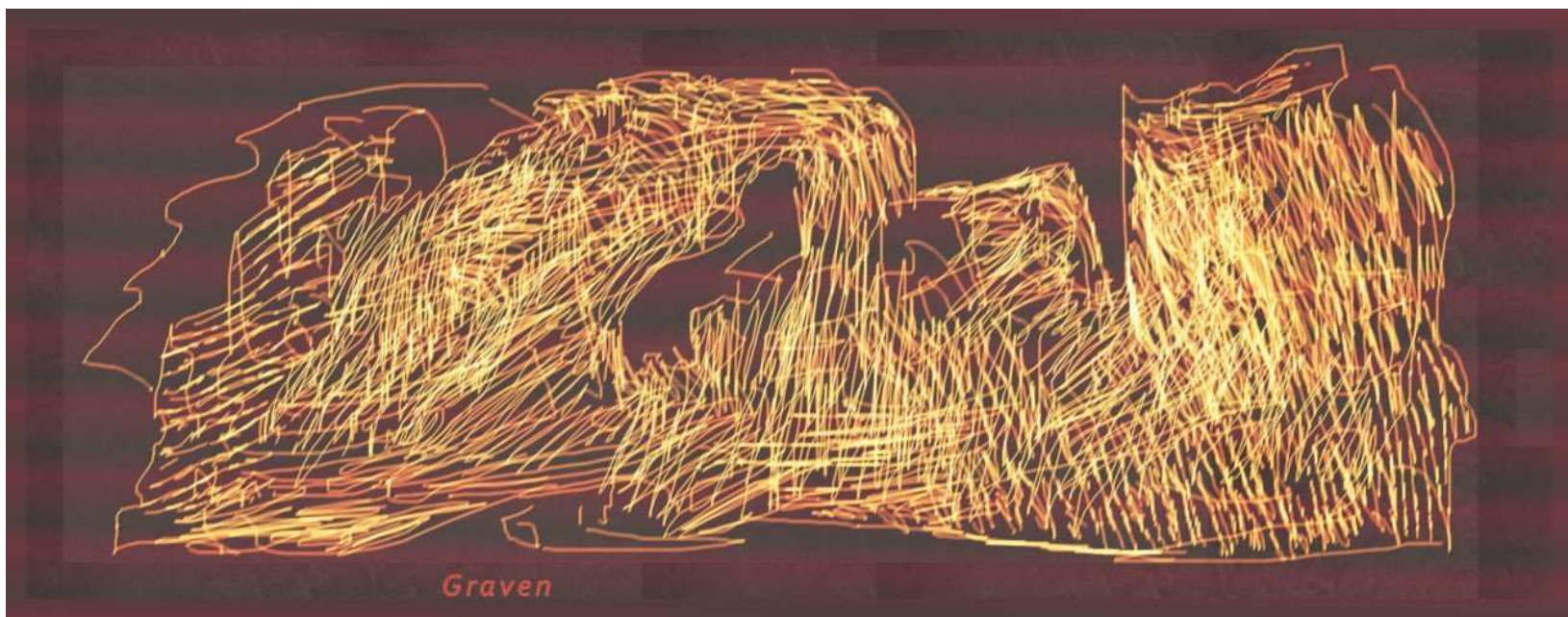




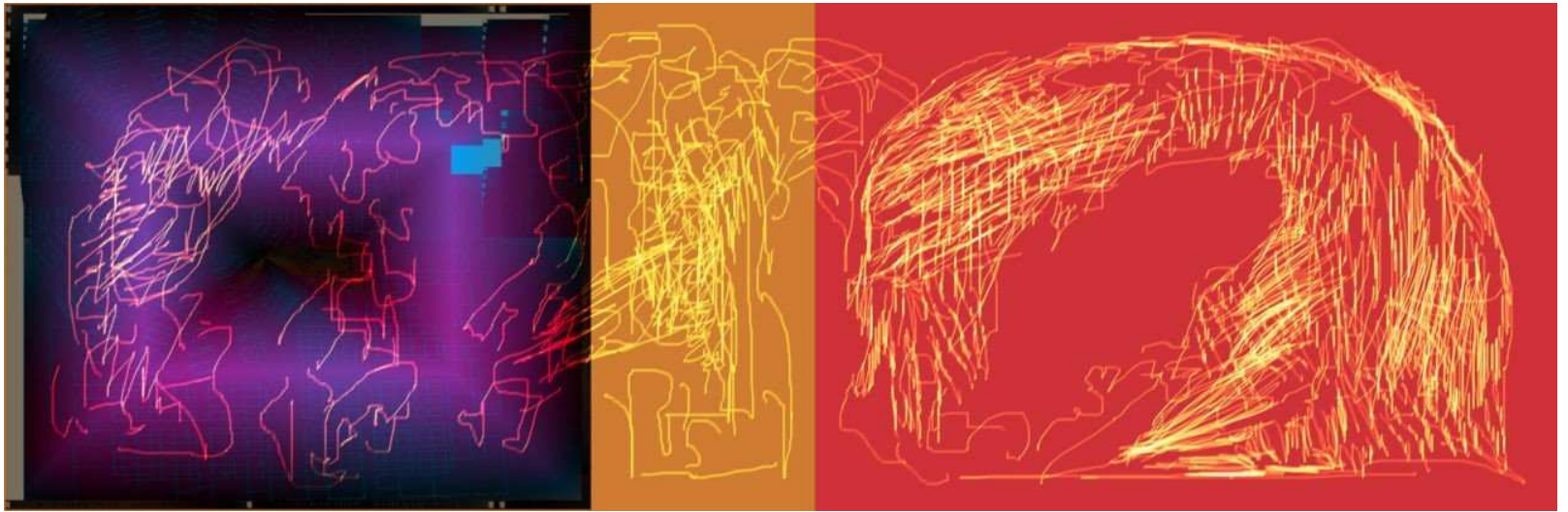


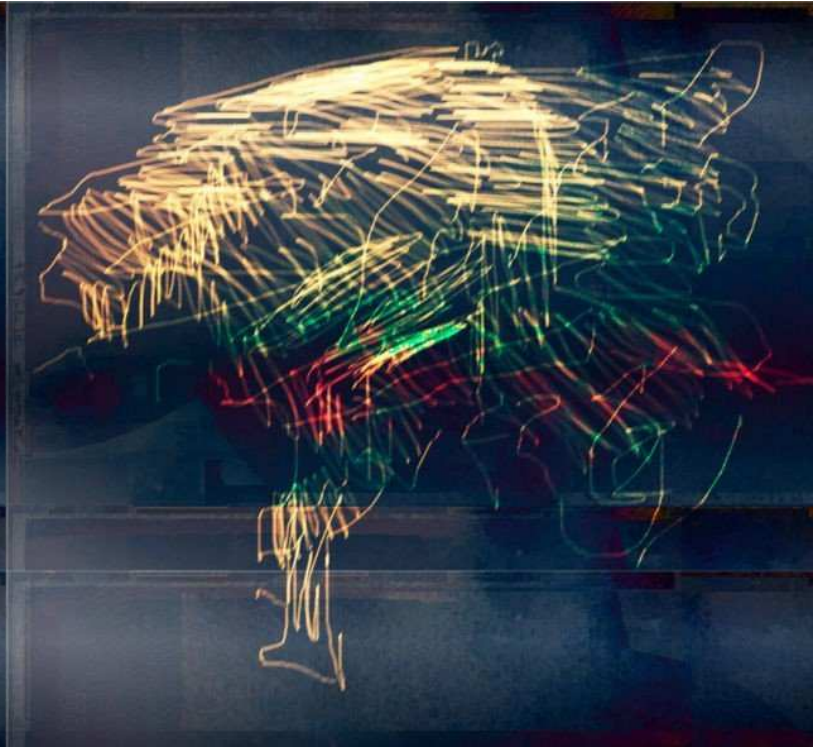


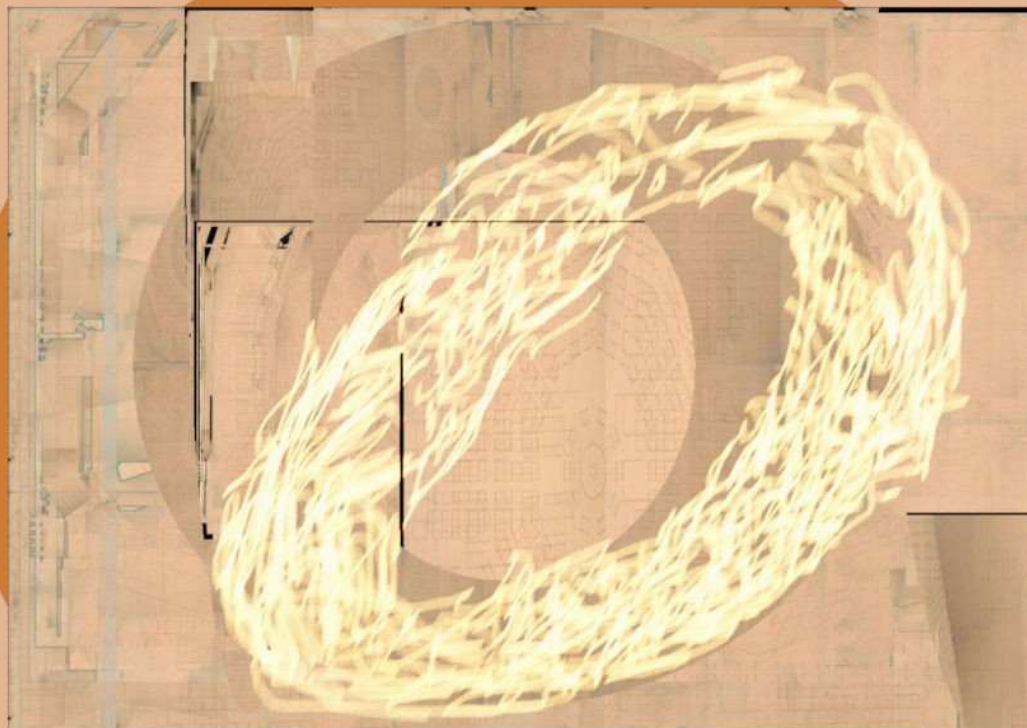


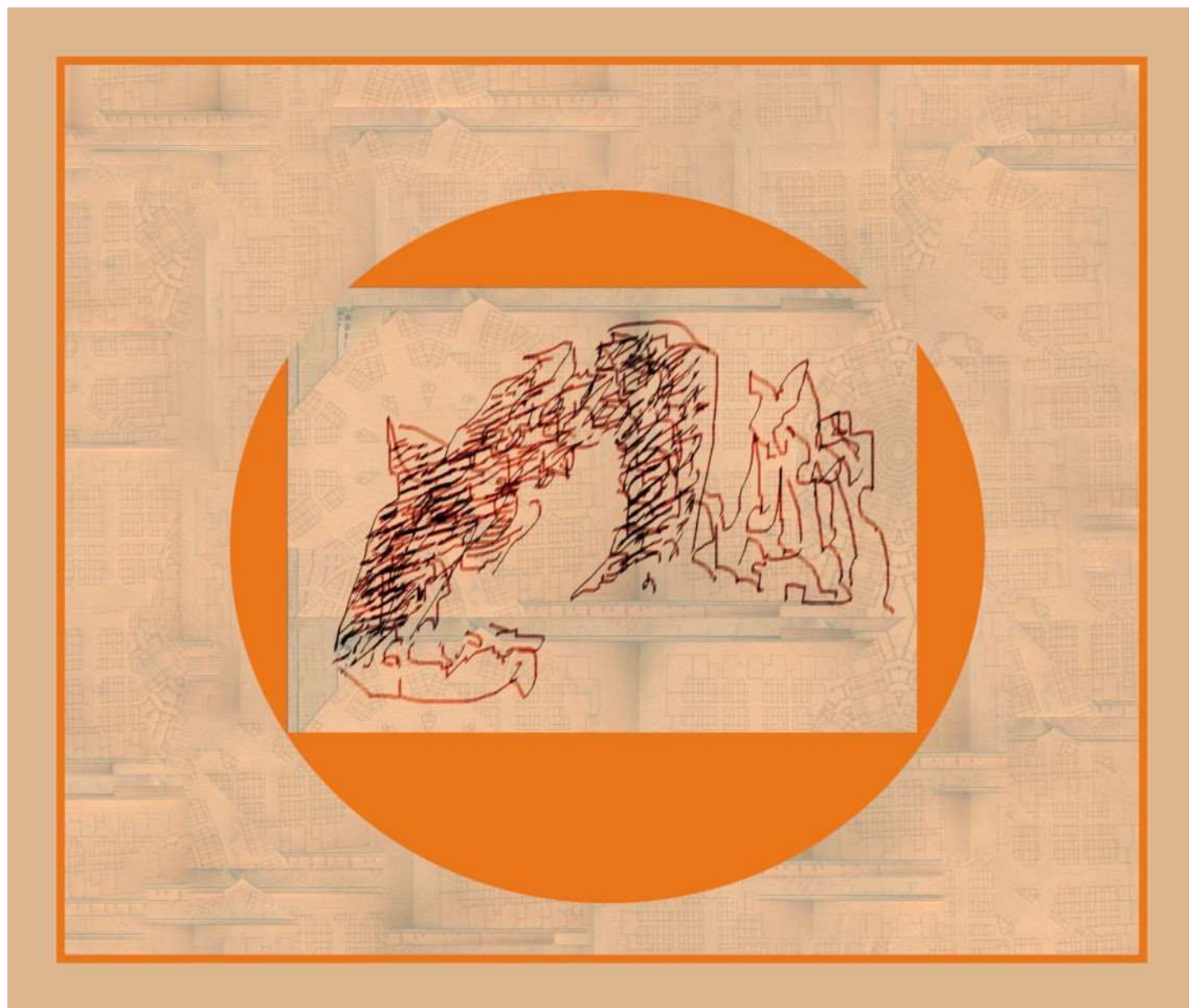


Graven



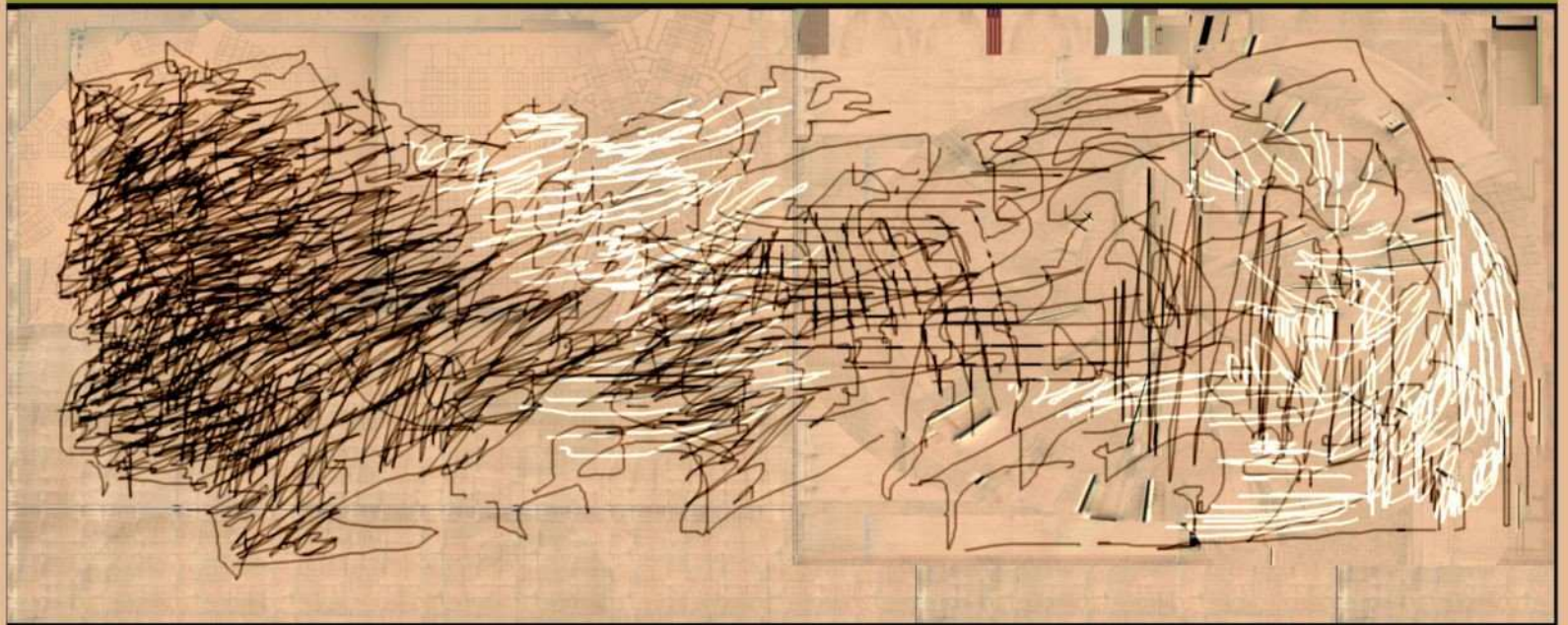




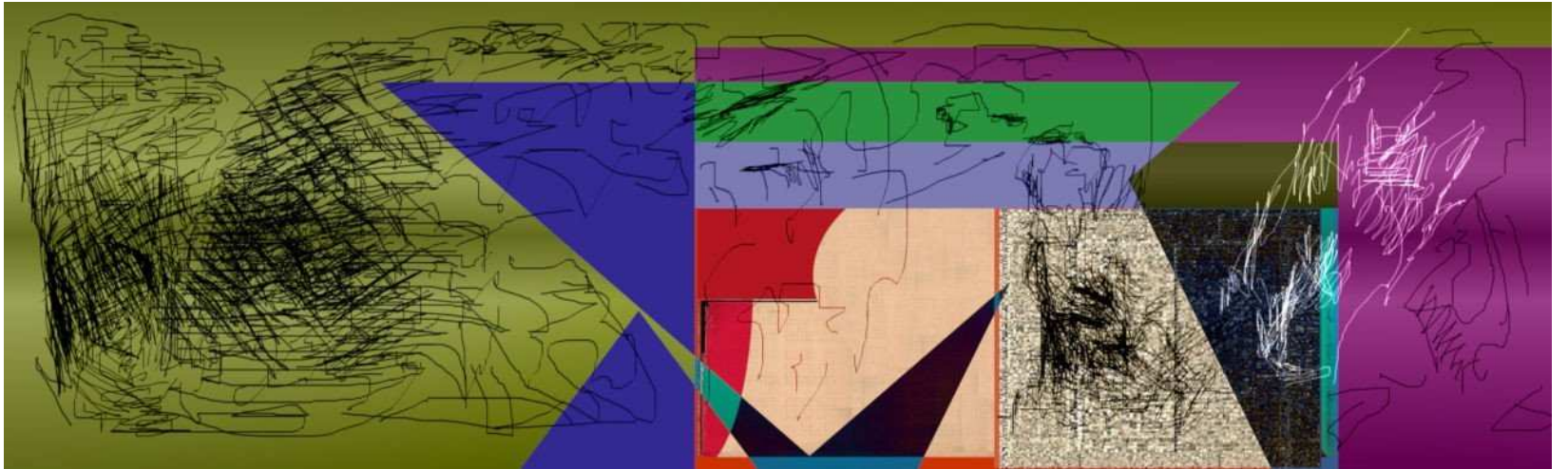


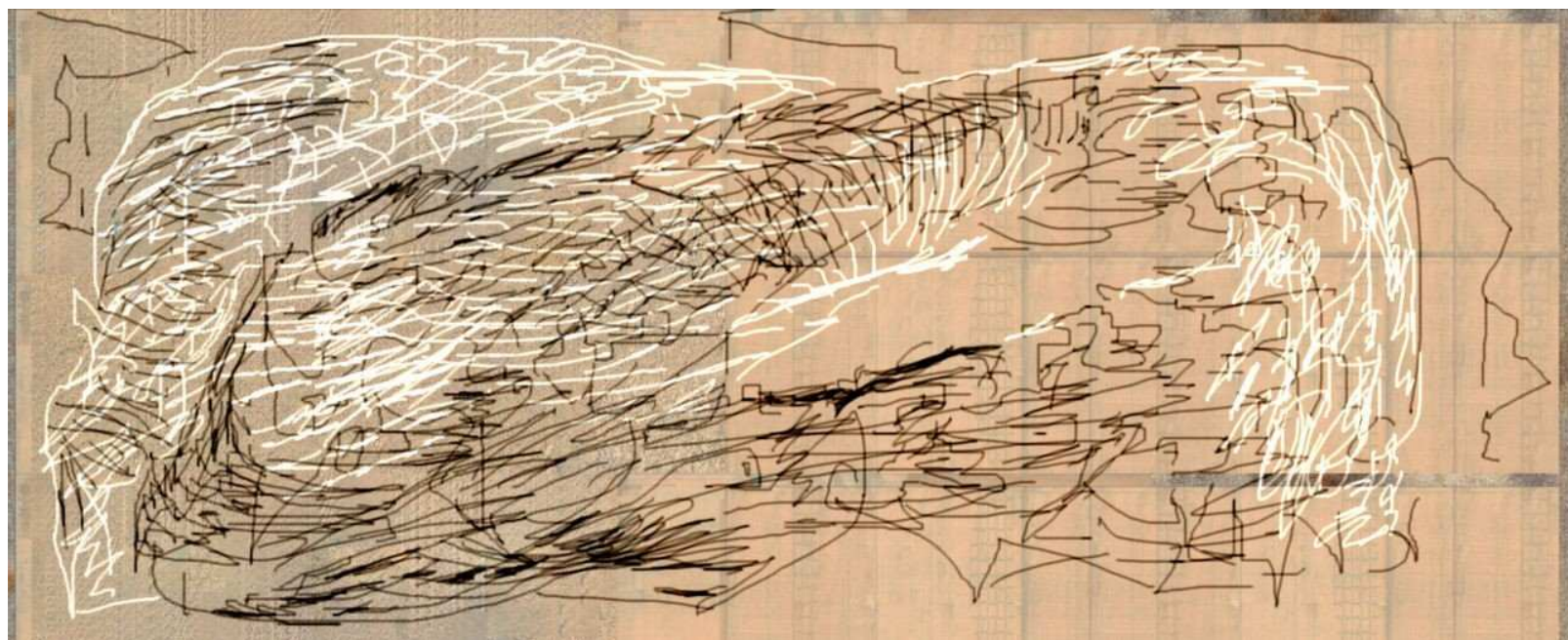


Afternoon of the fatefull photograph of Guanyin



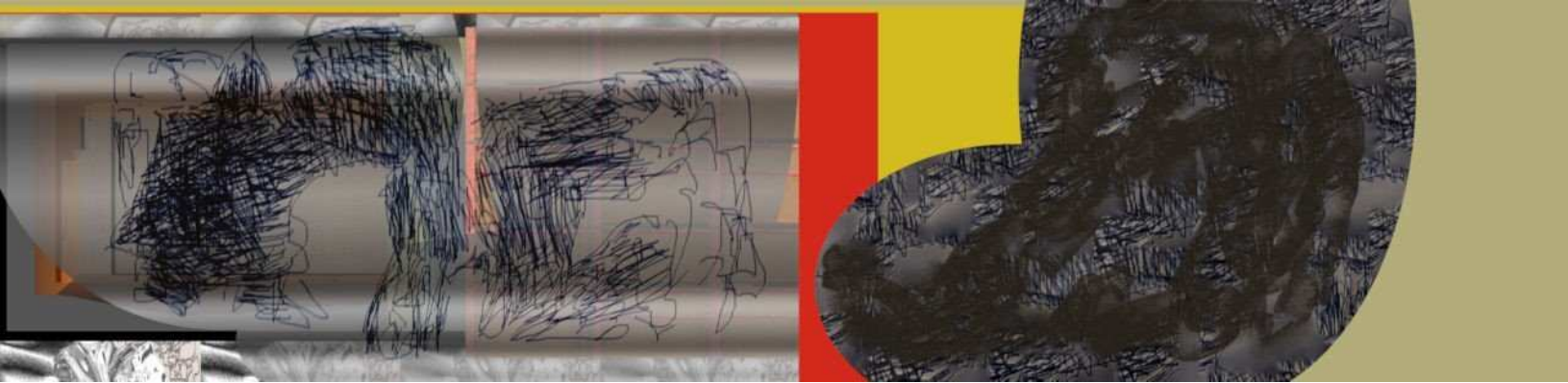
Land Mass as the Fabulae of a Bestiary



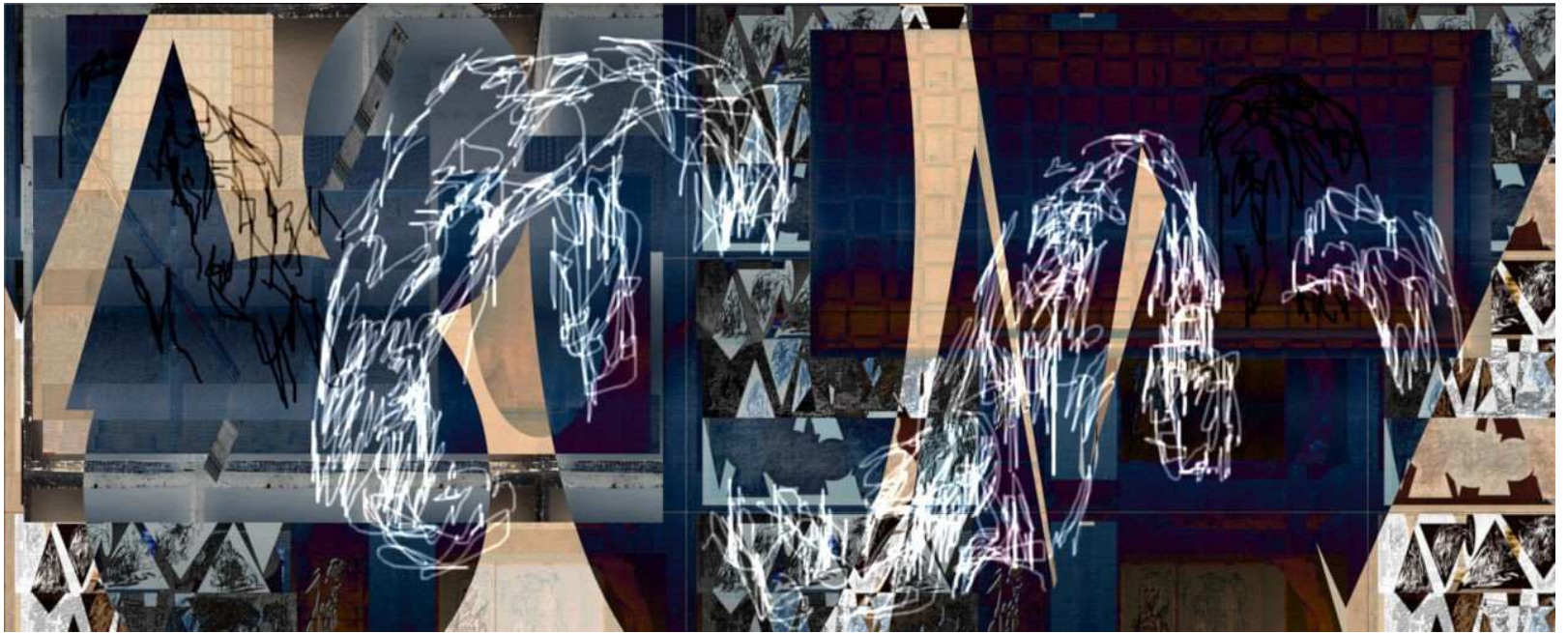










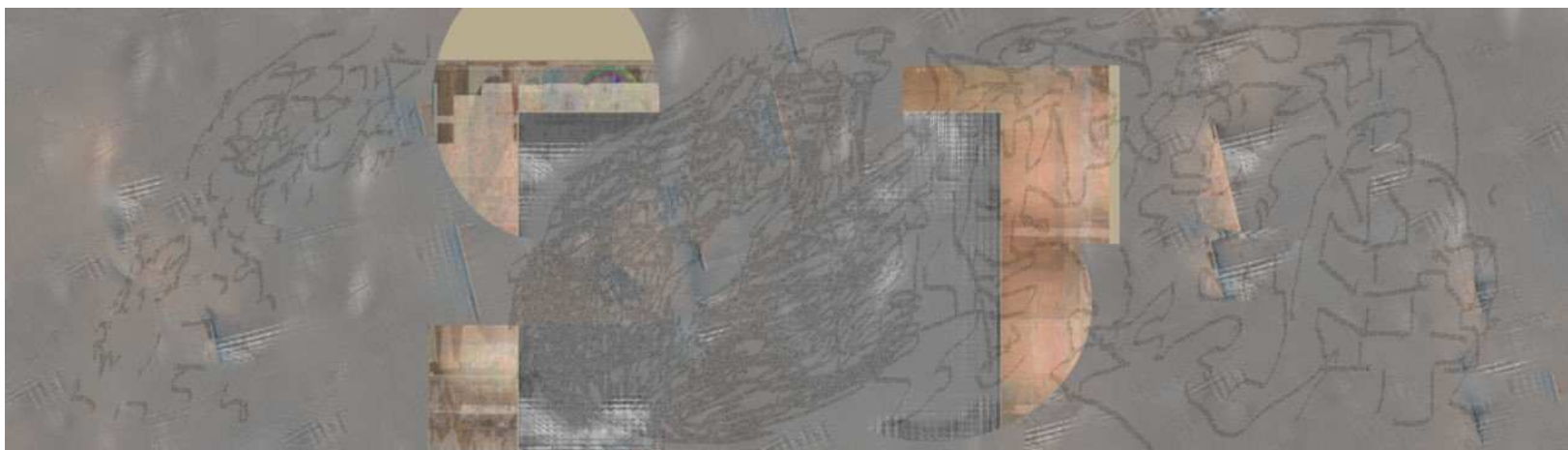










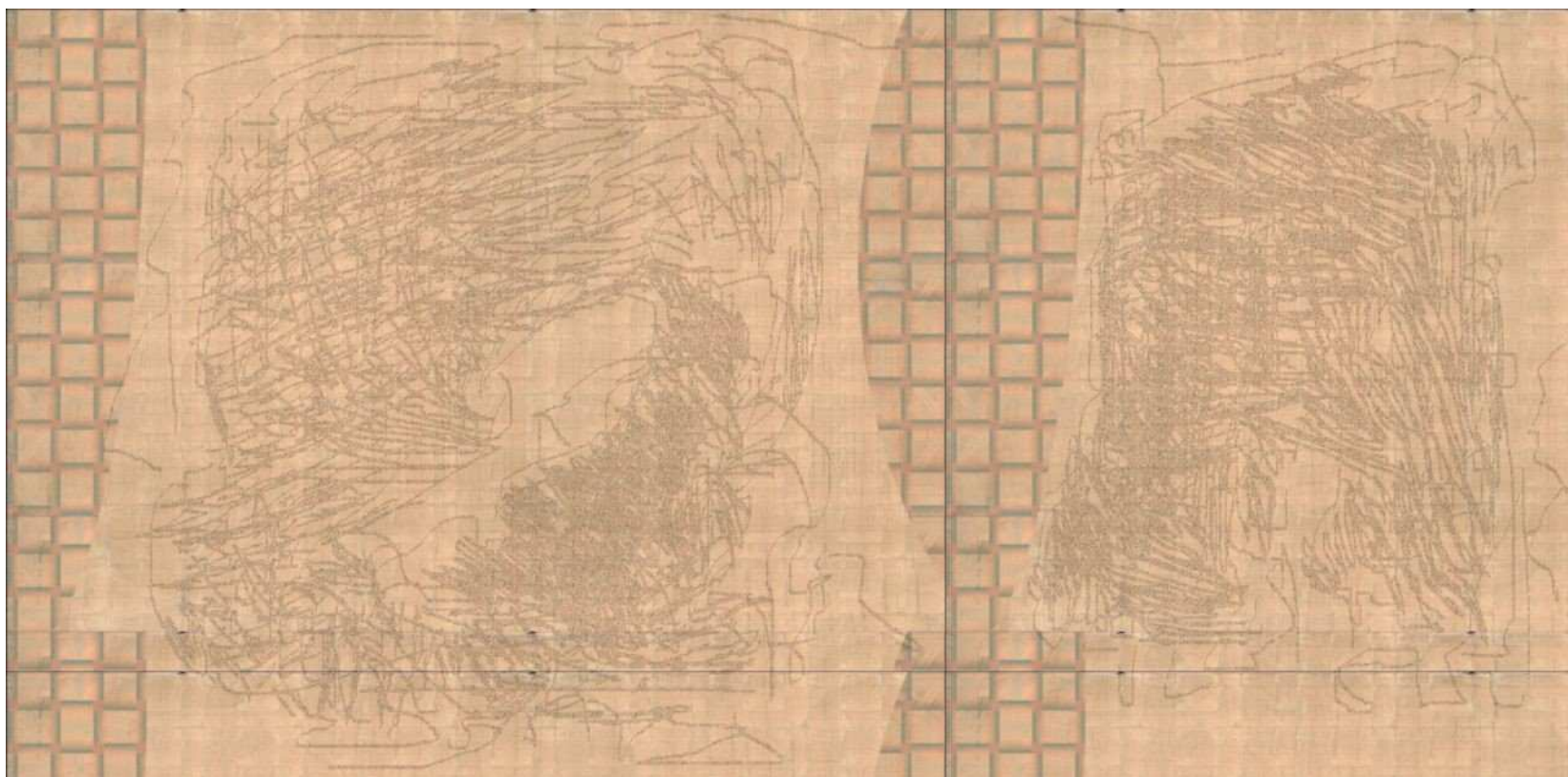


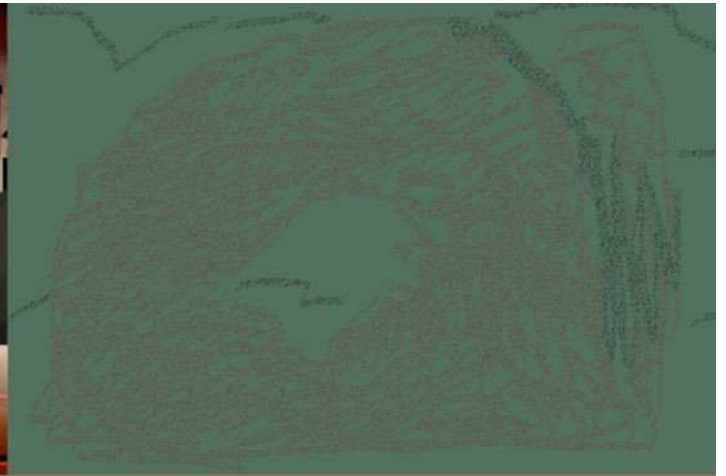




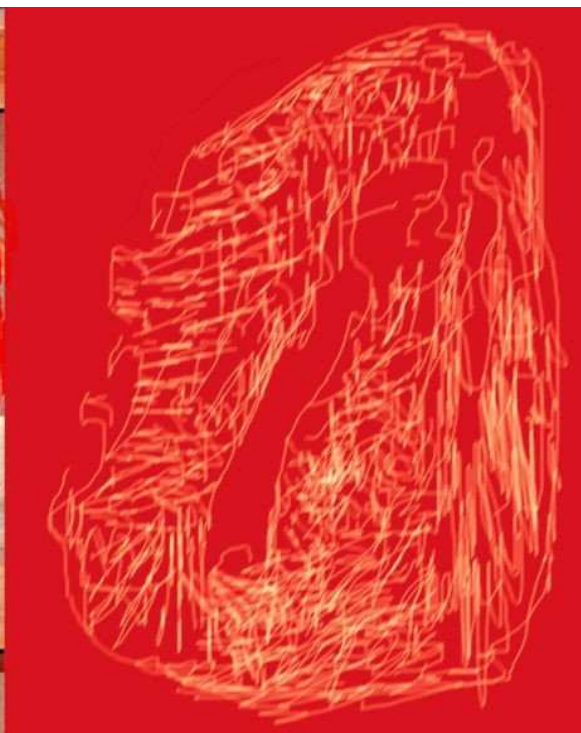
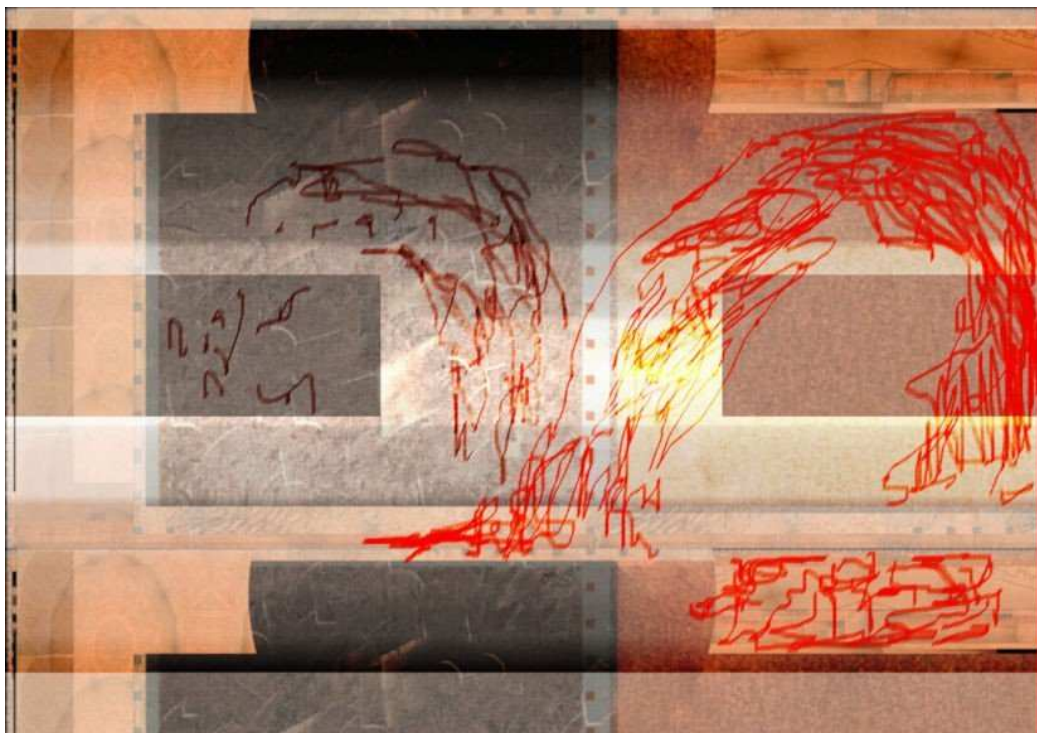


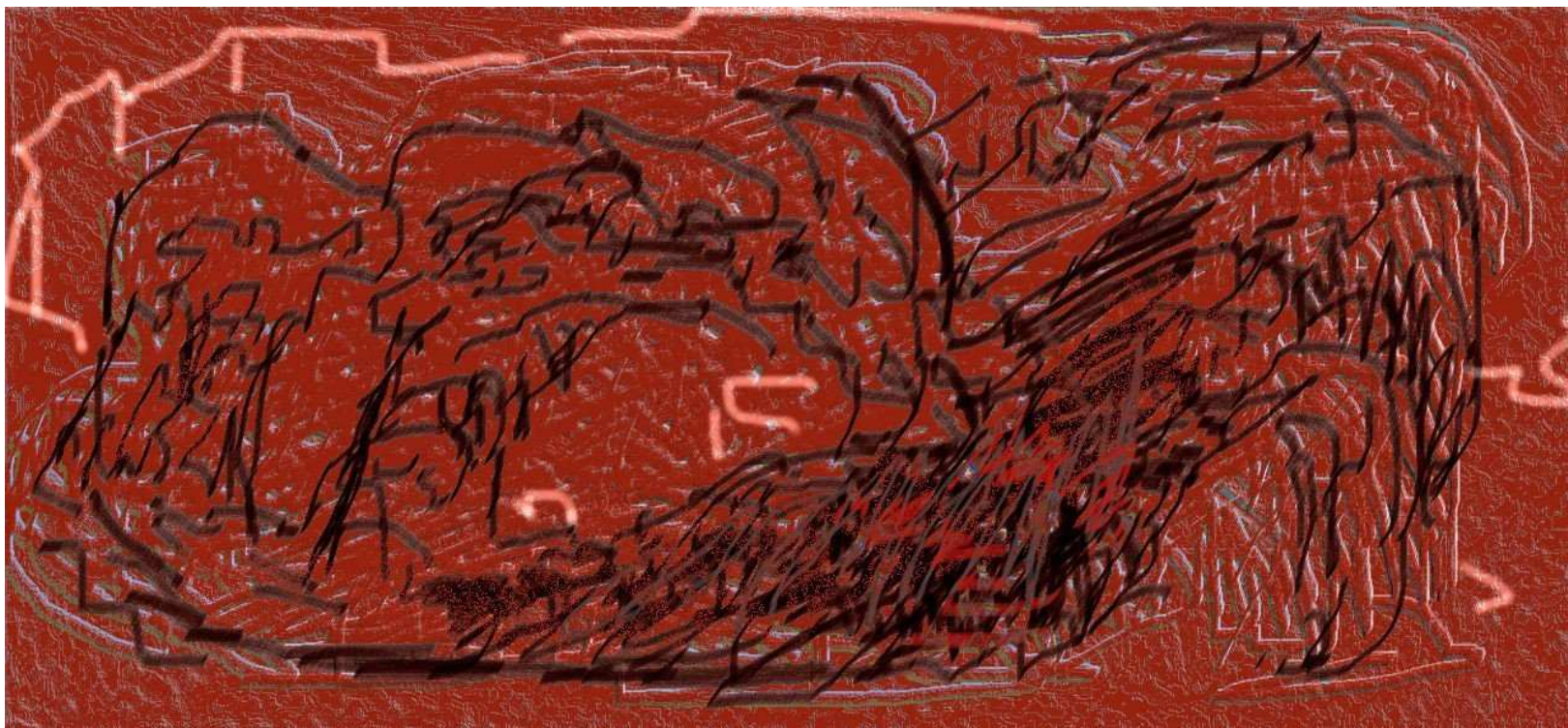
trunkline: "Aiskros" = clear (i.e. accross or Greek Acropolis or escro)

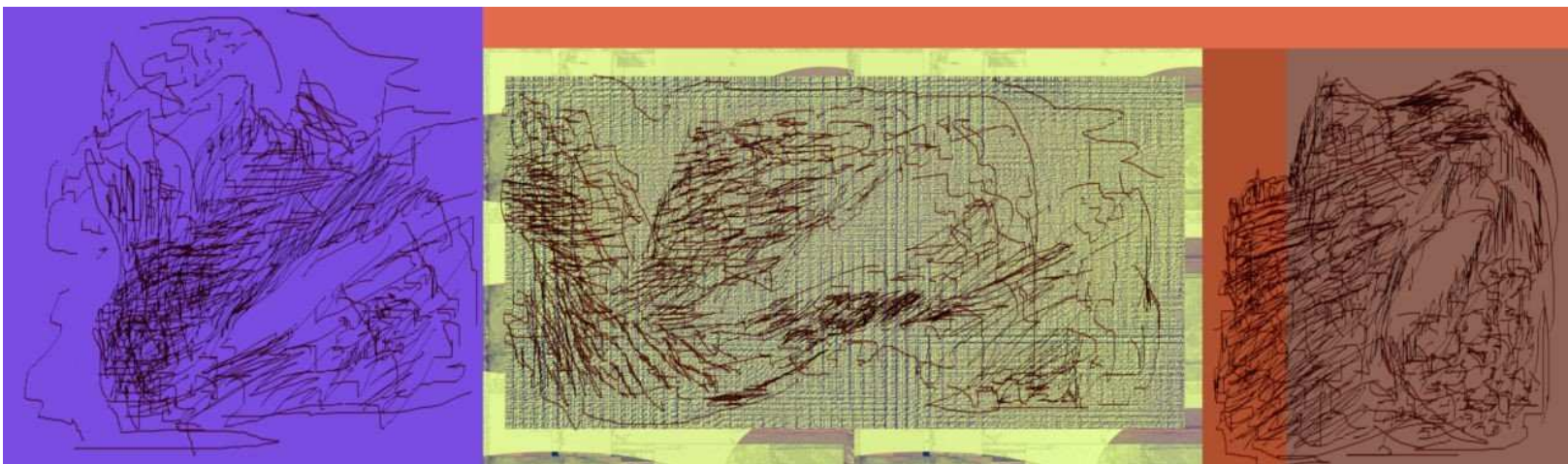




Trunkline: "Arjai" -set out (i.e. cargo)



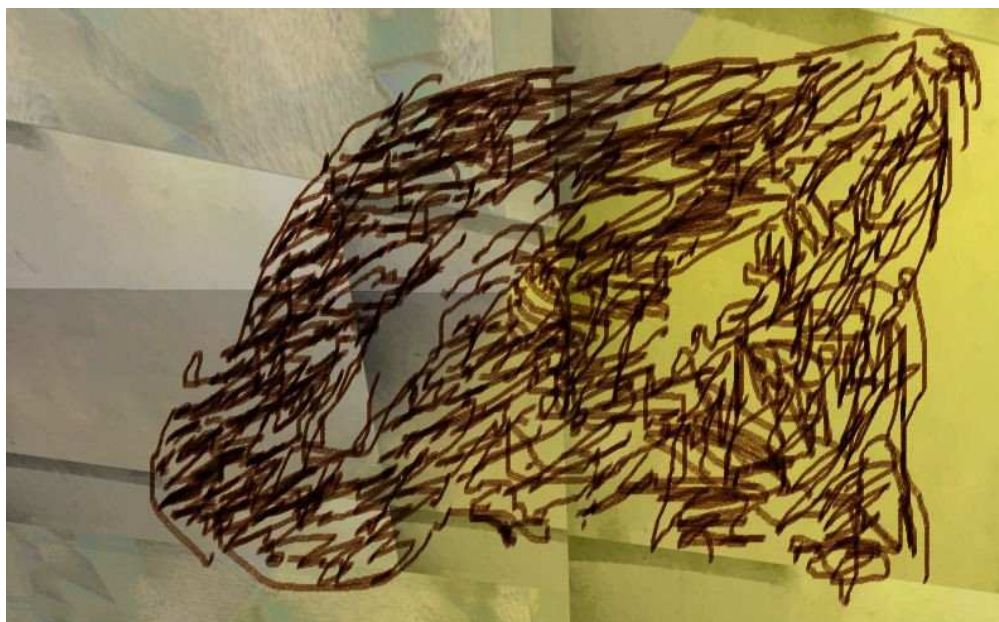


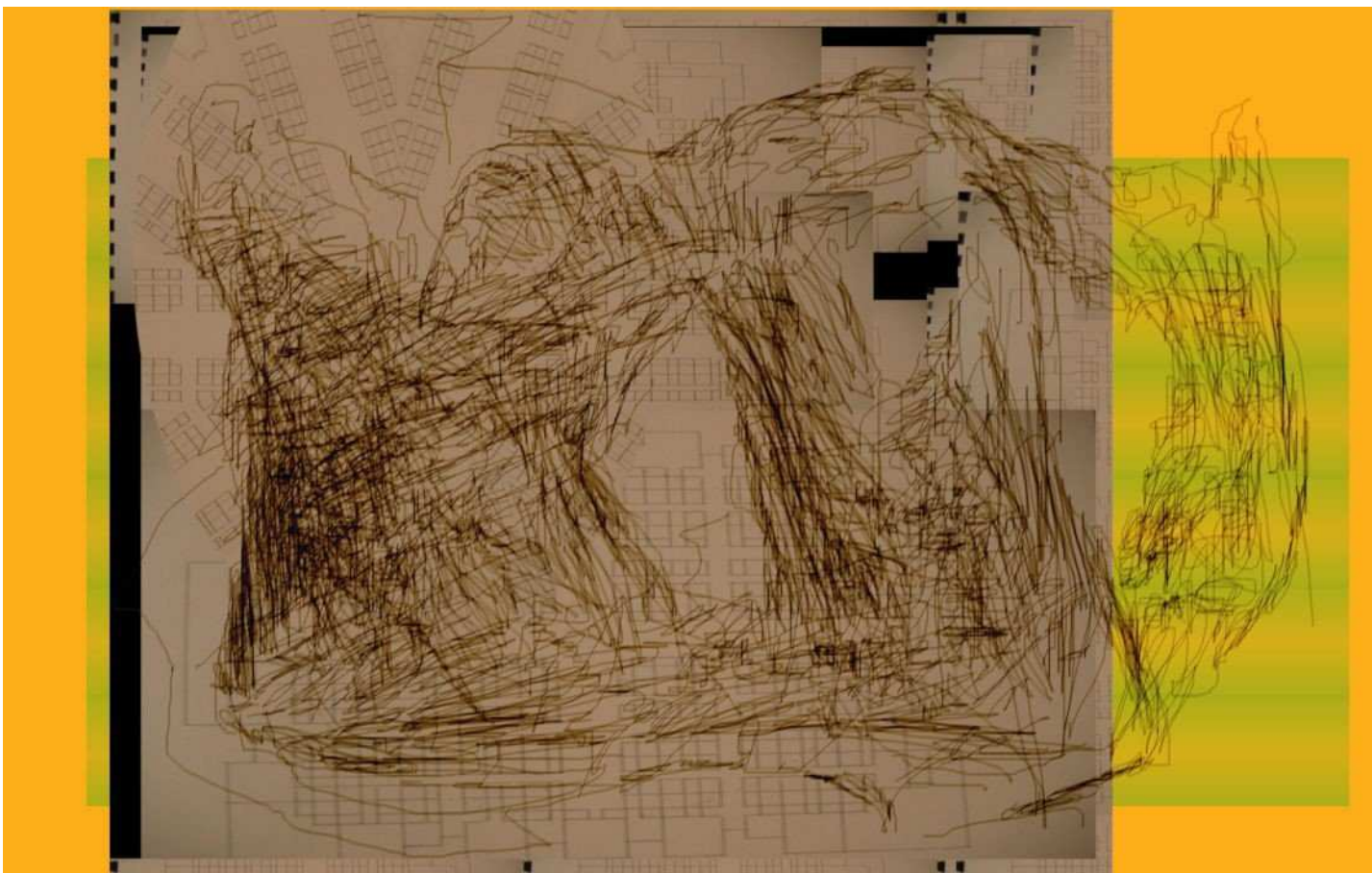




trunkline: "aidos"- home (i.e raid)





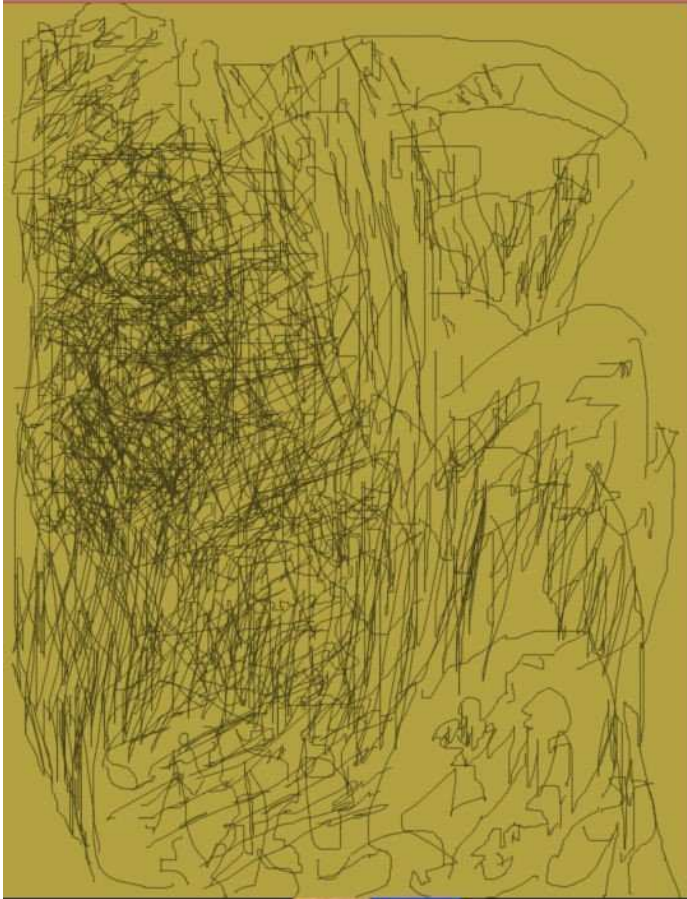


In an interview Derrida gets flustered trying to find the French word for elaborate (it is not relevant to his idea of an approach) , like Badieau he is interested in siting the structural imagination, thus in filmed interviews it is interesting to see how they confront their interviewers positionality or posing of questions, they take a look at posing or in our world the face value that already cannot exist. The deterritorialization of Deleuze happily elaborated by Smithson finds refuge in that latter's neologism of entropy as guardian of trope. Testing the structural imagination often has a halfway house in architecture where the idea of art as in transit of cultural interactivity knocks on doors and windows and entropy then means recognizing disengagement to the structure of engagement in the sense of revising the relation between who and what which Derrida describes as structural antinomy So that means I guess, that one is looking at how a person is in the process of being altered by their encounter with their own and other ideas as idea itself. The common ground becomes flux, and the next question then is somewhere in the realm of relating the peculiarity of the appeal of the idea, how do we come to fashion it in our immediate moment- that is – how should we say it is reflective of our sense of form and motivation?



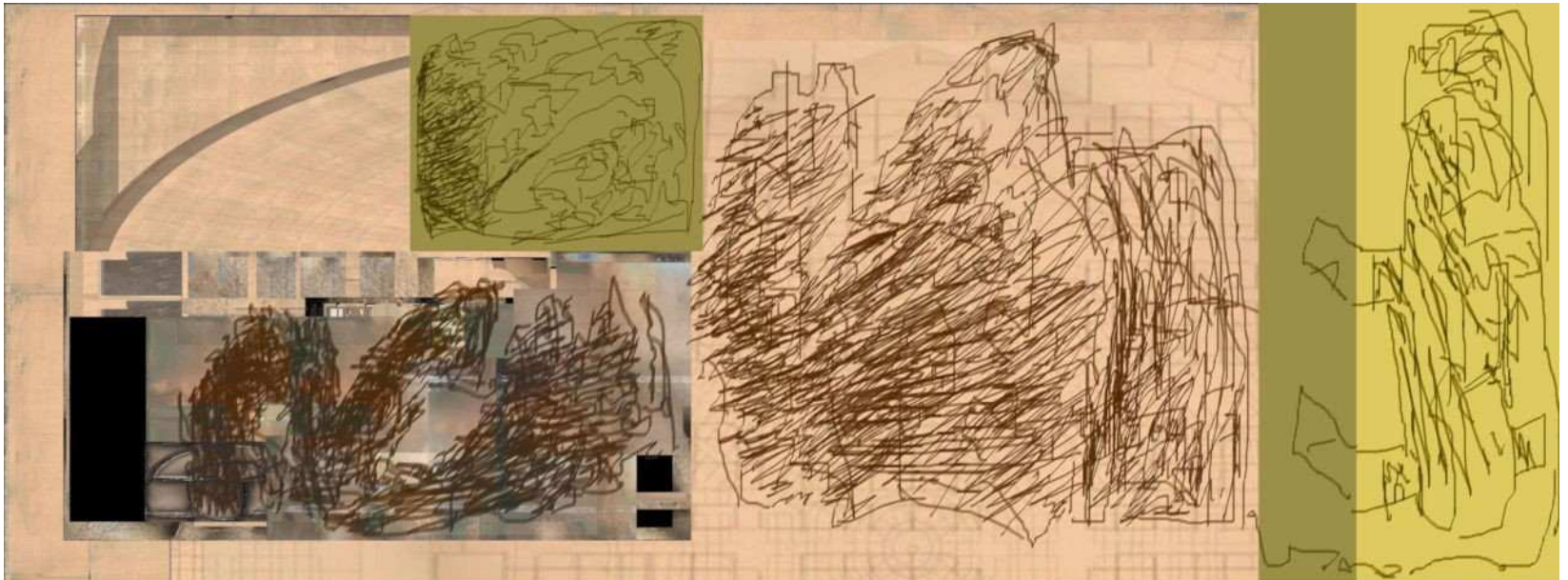


Trunkline: "abhreau" - reach, raise (i.e. berm, brew, brow)

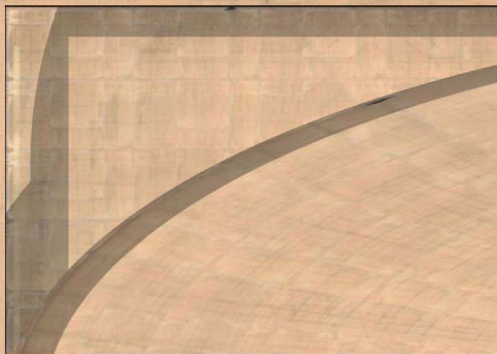


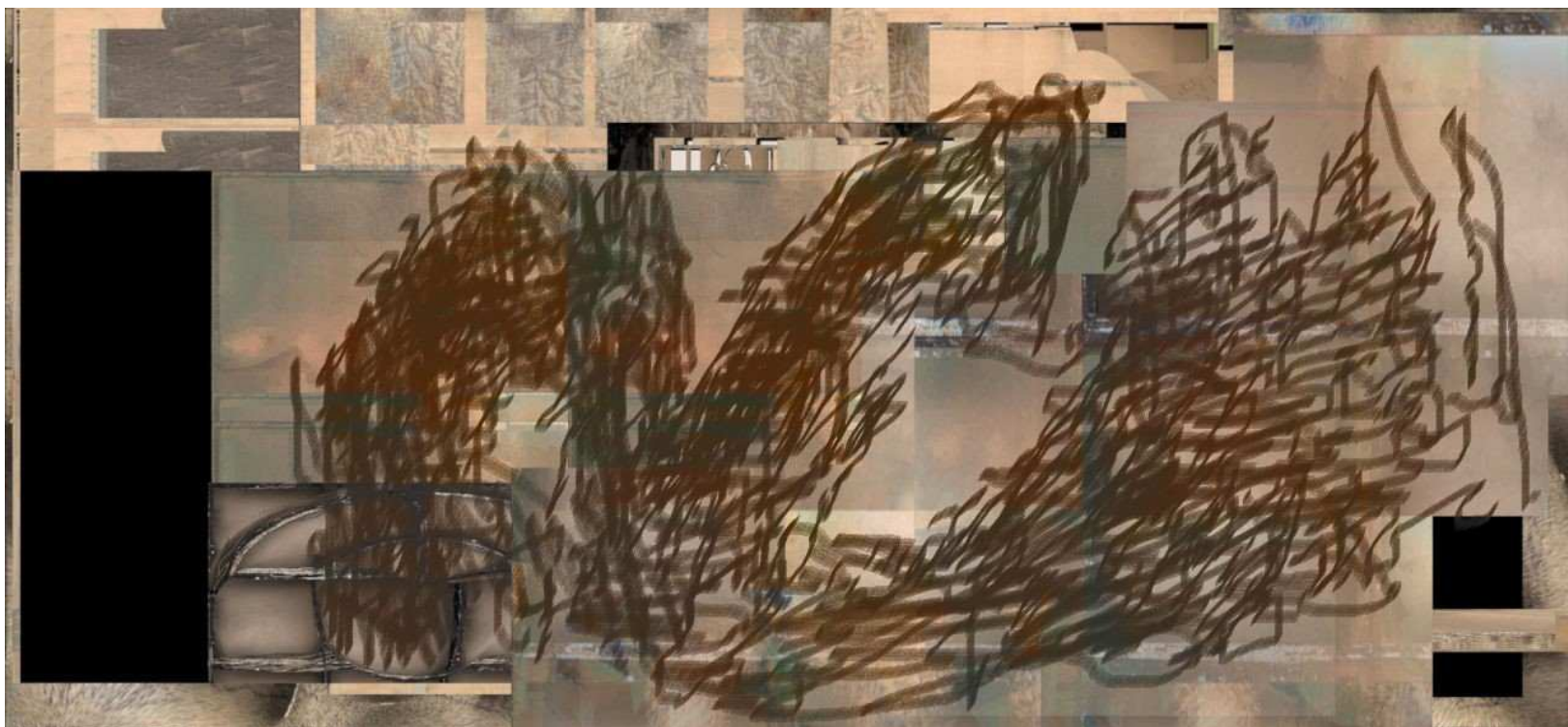


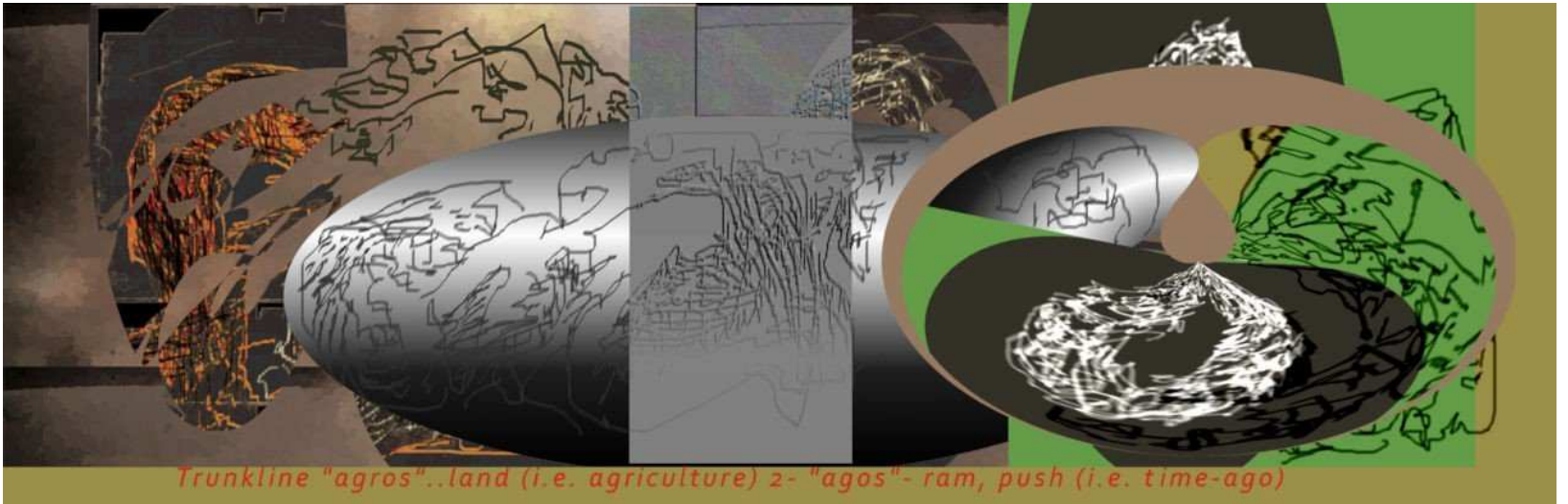
Skeins, chords, accordance, drawing on associative building, fluxxus per se in art seems to examine context of the moment as relating a perceptual threshold which in and of itself may be studied as alternately relevant or irrelevant as one may consider or abandon a potential purpose. The weakness of the idea as it turns to language philosophy is that rhetoric or canonical thinking, a building up process is not recognized into a semiotic, an engaged reading although then again that may be a proposed strength-but at that divergency there is some indication of the question of fluxxus aside... what is flux? Heraclitus as the origin per diversions of accordance, splinters of available groupings of associations within consciousness that build it (consciousness) are in so presented- maintained with his idea of psyche as ranging pasi or psi, the alphabetical value borrowed from Phoenicians by Greeks in which a covered form is released, as in the nature of the sound, indicating a passage of touch and soul in words have escaping meaning thus a contest between physics and psychology range the semiotic value of rhetoric as that “escaping” of the particular to generality. Democritus of atoms given to chance is traditionally philosopher of laughter, Heraclitus of tears, : given antithesis is the soul of humor, why is Heraclitus who maintains the completing values of trope, the sense of complete turn and overturn to a return not be the philosopher of humor? As well- brevity is the soul of discretion, and Heraclitus is necessarily encountered in brief via the “fragments”, but it is their immersive content which proposes an underlying idea which must be endlessly revised within experience to show experience and so Heraclitus brings Heracliteans to a life-long revising of idea through the manifest of idea as encounter. Pseudo- as a value coincides perhaps with the Proto Indo European Aljos or other (alias),(in printing the “negative” may be termed an “alias”) and the Greek Psar or birds in group as relating far, or efferent.afherent- nature to skein as genoskein or knowing as in between things gives as well a staging of the osmotic sensibility which also leaches, and in the contrast tinctures to consciousness (psang: song)



Trunk line- "teng" -soak(i.e. tincture, immersion)





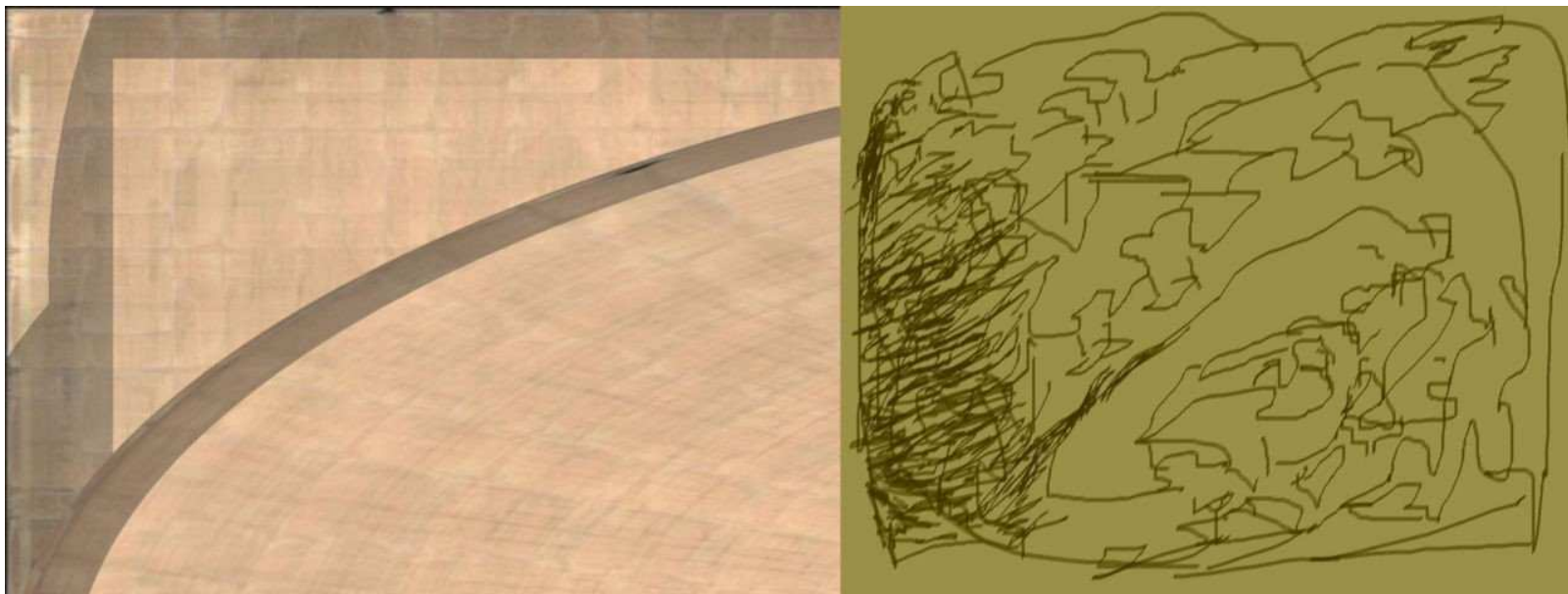


Trunkline "agros"..land (i.e. agriculture) 2- "agos"- ram, push (i.e. time-ago)

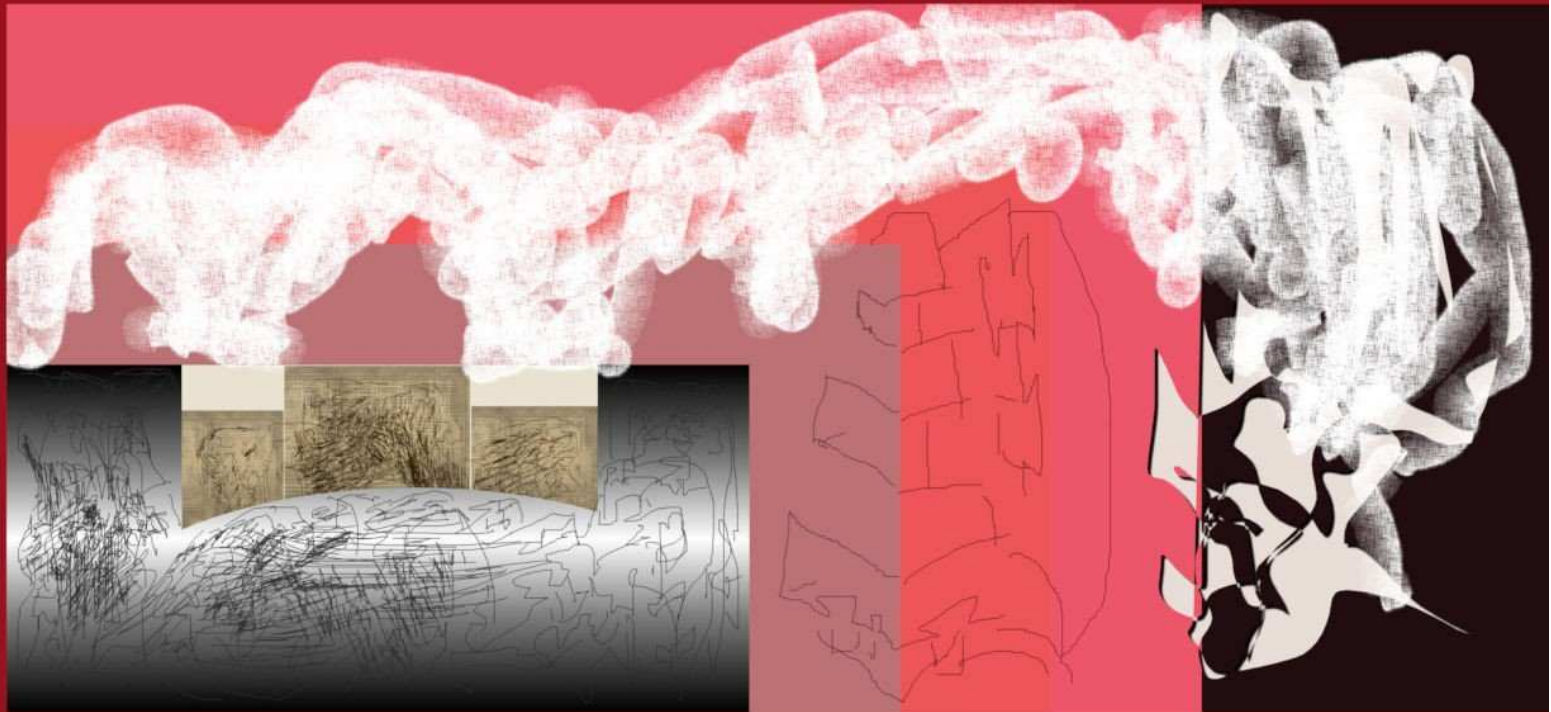


trunkline: "asdais" -honor (i.e. dais) (azure?- honor the day...)



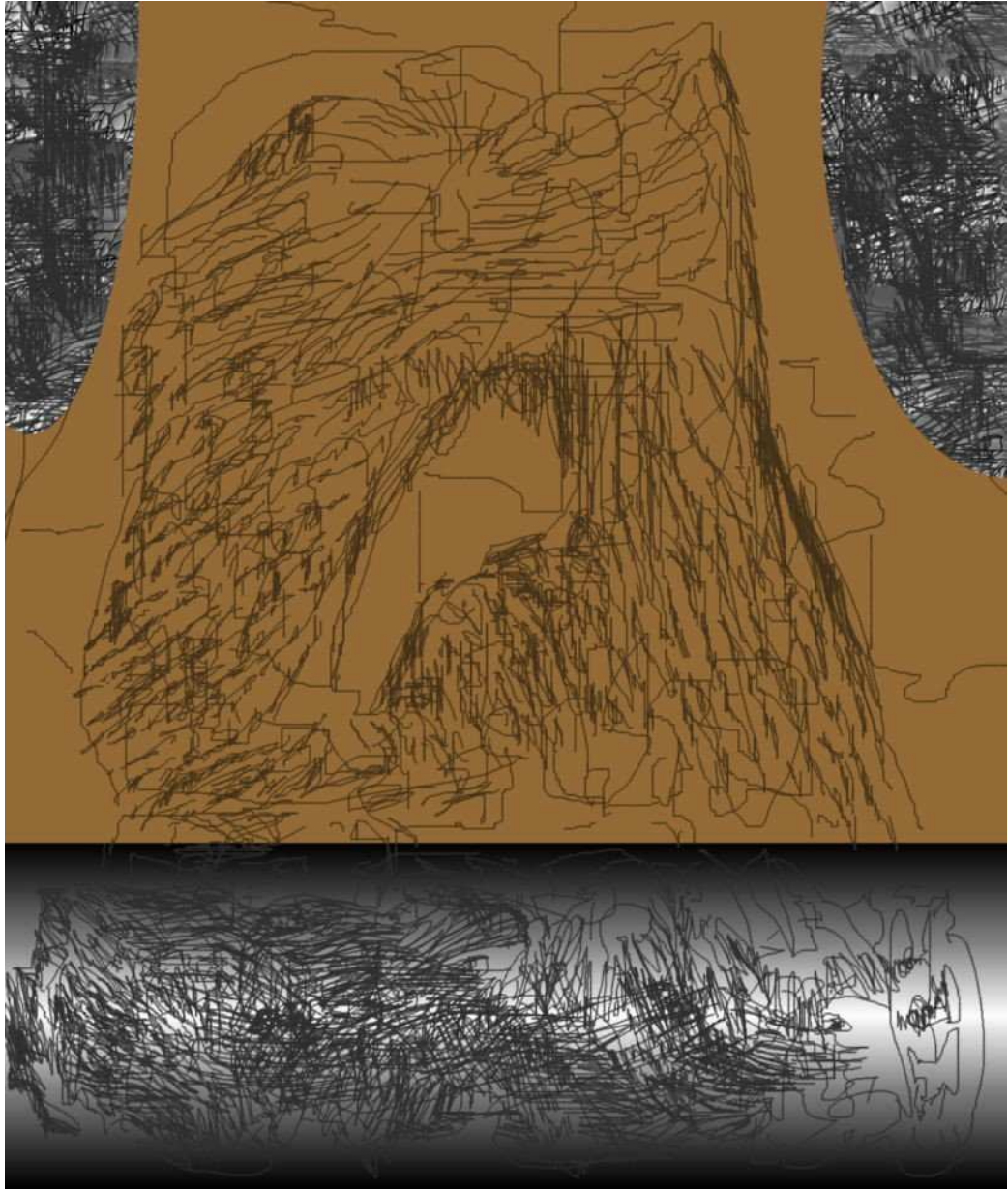


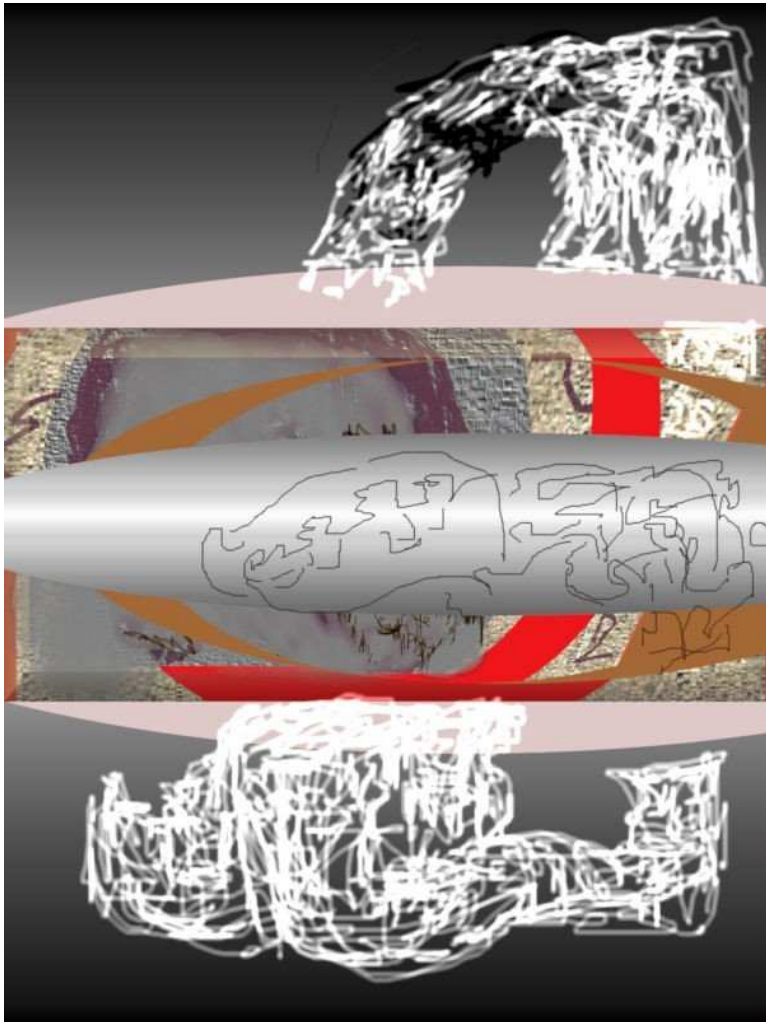




Trunkline: "ski" = cloud (i.e. skein, Greek Genoskein- to know-steer....)







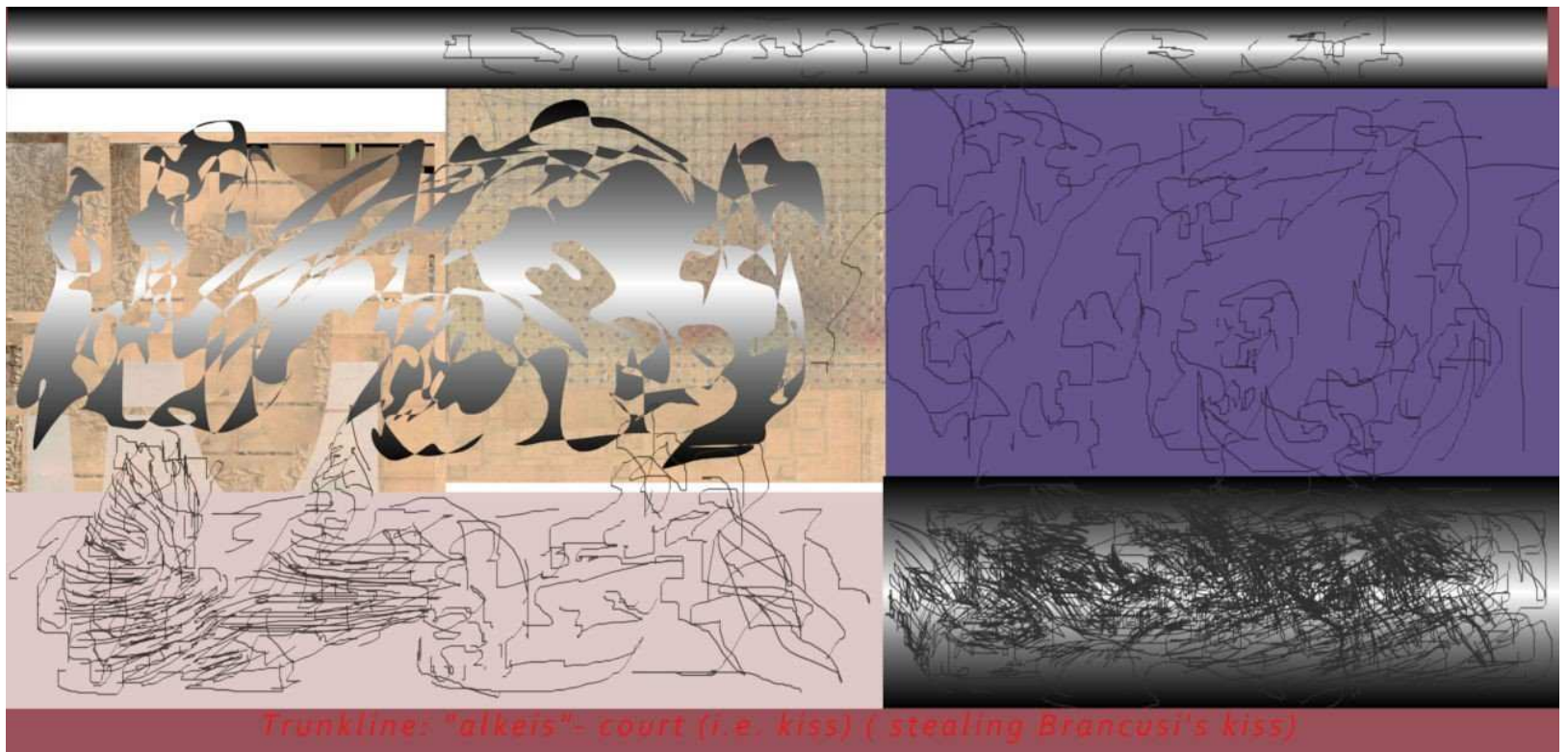
Trunkline-"alkejo" -protect (i.e. balk).



trunkline: "aljos" -another (i.e. alias,

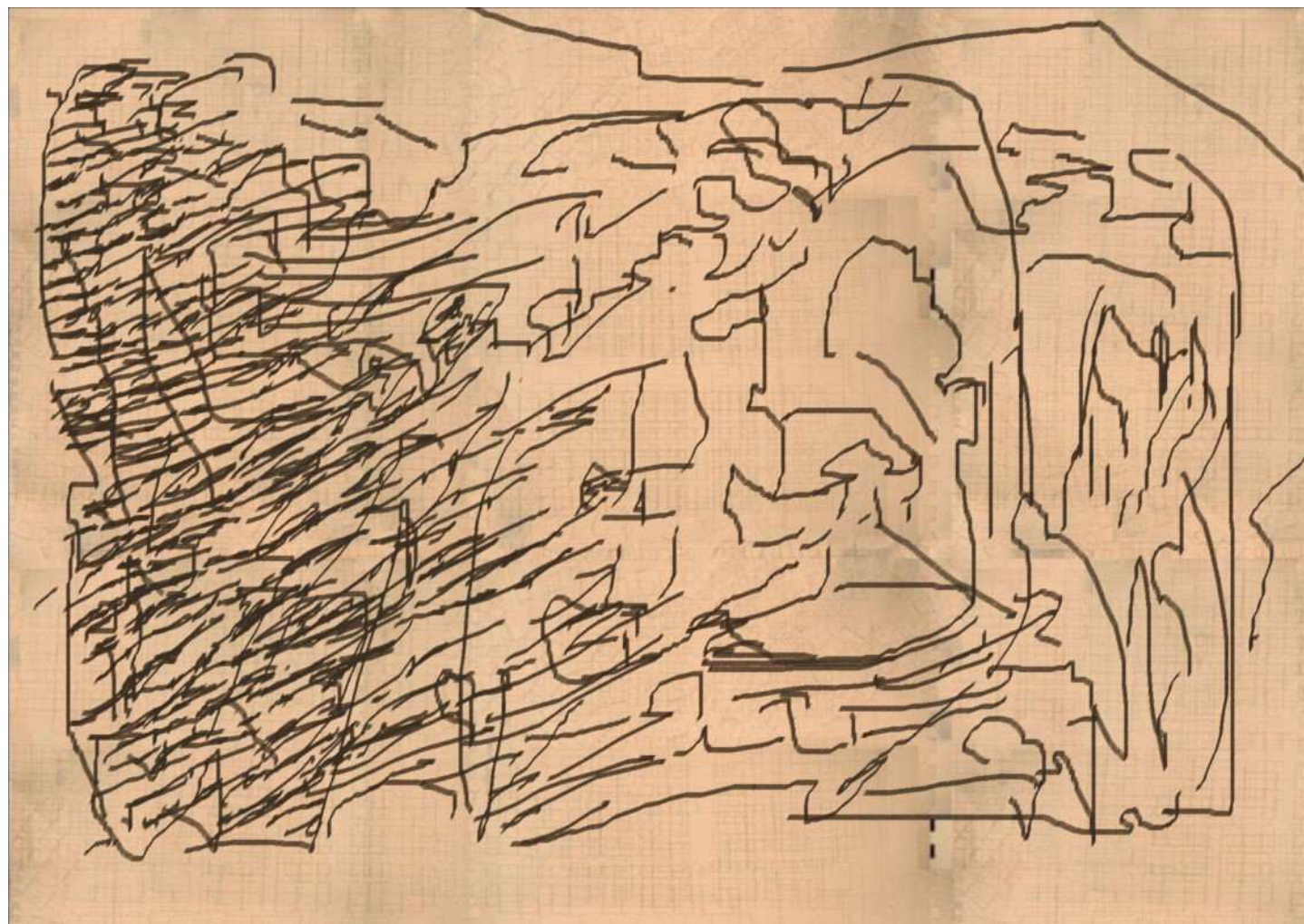


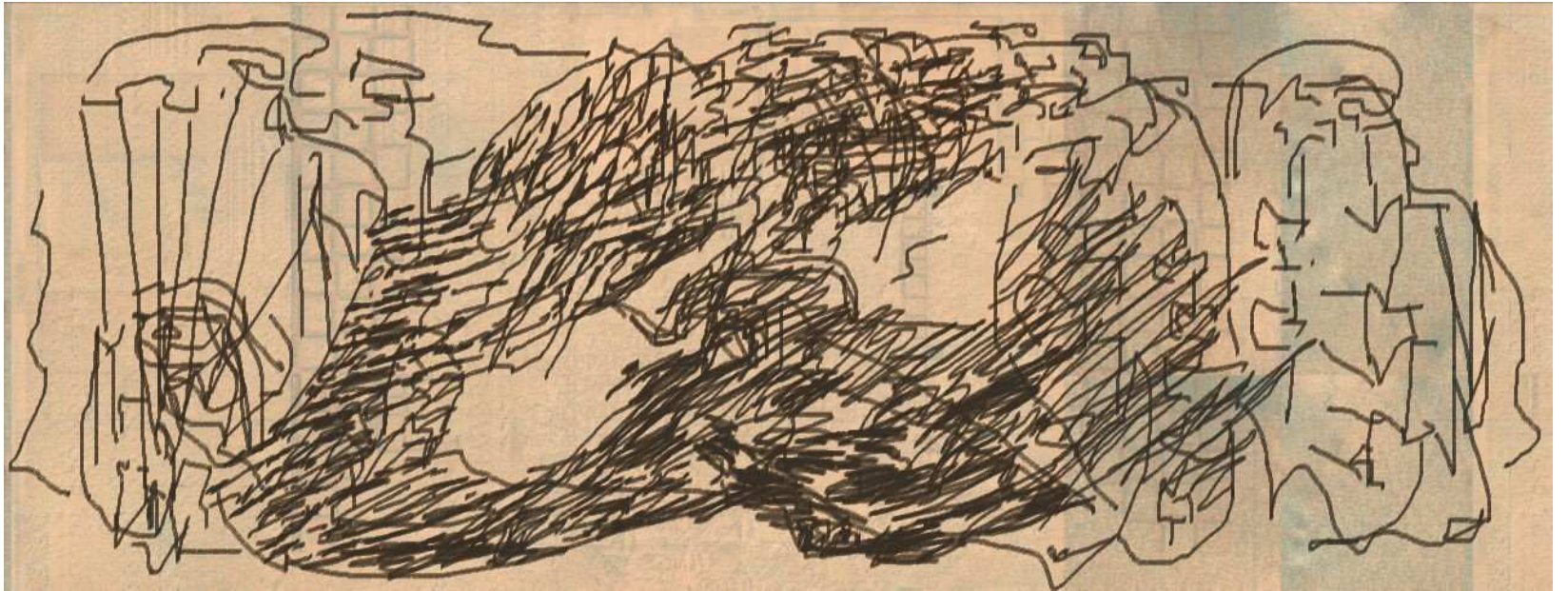
In some strange fragments Heraclitus notes that dogs bark at what they don't recognize, and again: souls smell things in Hades... in the first case he splinters the language making quality by which PIE identifies to herding, forming on the word for sheep the successive associations of agriculture, speech, rage, fear and awe. (agnes sheep- agtis speech- agha rage, Gau awe) What dogs don't recognize on the other hand is the river, where scent fails then the perplexed;- bark as a language born to stating consternation. The river, Tethys which makes way to the underworld along other ways is left by the Greeks a very vague entity, sans temples or image of Goddess, the loss of image gives a sense of flux as a ghost of the sublime so to speak. In the second fragment for some reason He draws on the Odyssey and traditions of sacrifices to propitiate souls that they may sense the world above thus the scent now means something different, it indicates language tracking. Somehow Hades is the domain of language. The strangeness of this he also comments on inversely to the effect that our near experience should not seem strange... what in the world does he mean?--> the involuntary exclamation "what in the world" in a sense probably gives a clue, that which is in the world is displaced by language about it, but an underlying primary language is simply that which is. This would seem to be the realm of Parmenides, of which the flux of Heraclitus is described as oppositional. They share some common ground here, Heraclitus however identifies psyche to creative and morphogenic principle, poetics to poesis. He recognizes cycles, therefore the meaning of: those cycles is the point where he posits overwhelming complexity : "expect the unexpected" We more or less appreciate "flux" to that aphorism. This makes the mysterious appeal closer to consideration of psyche seeing itself in the saying.

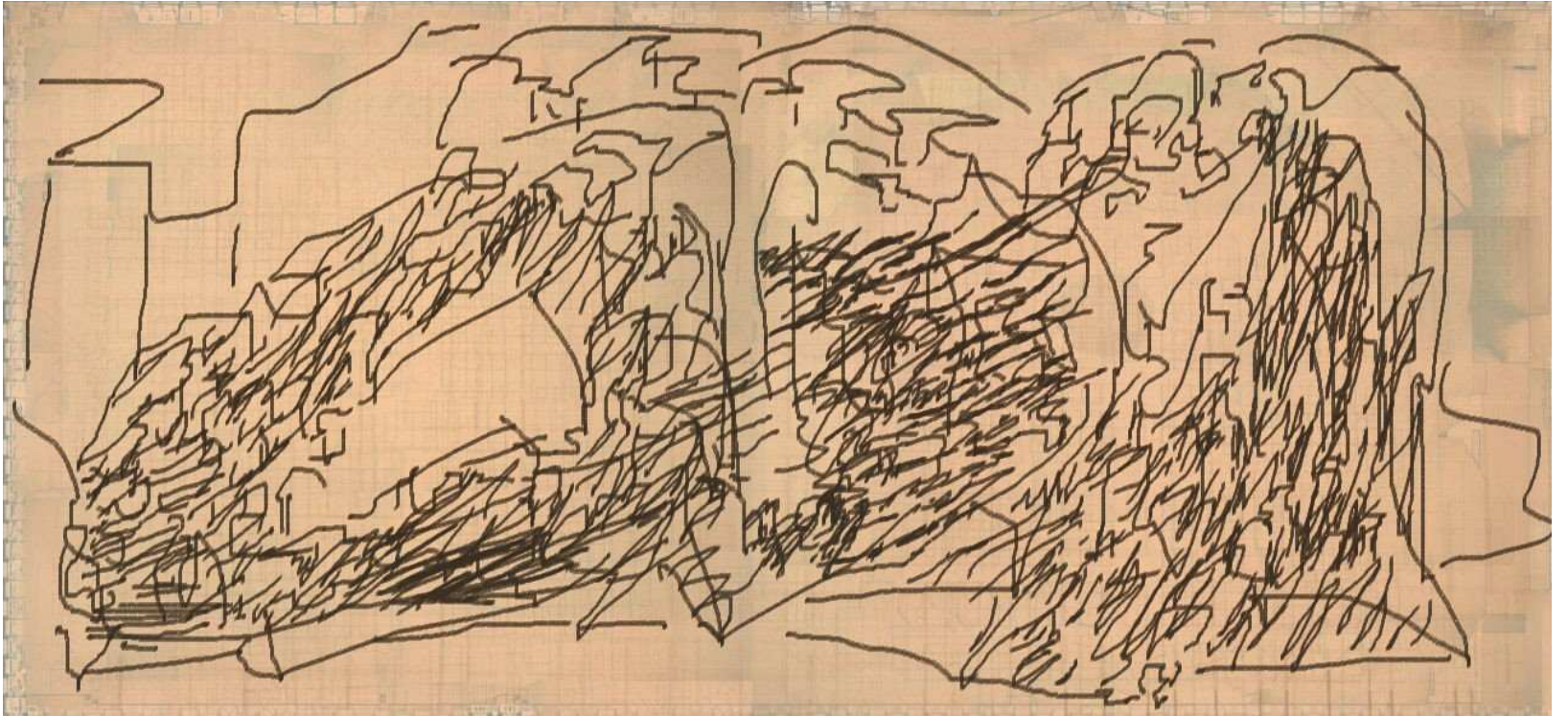


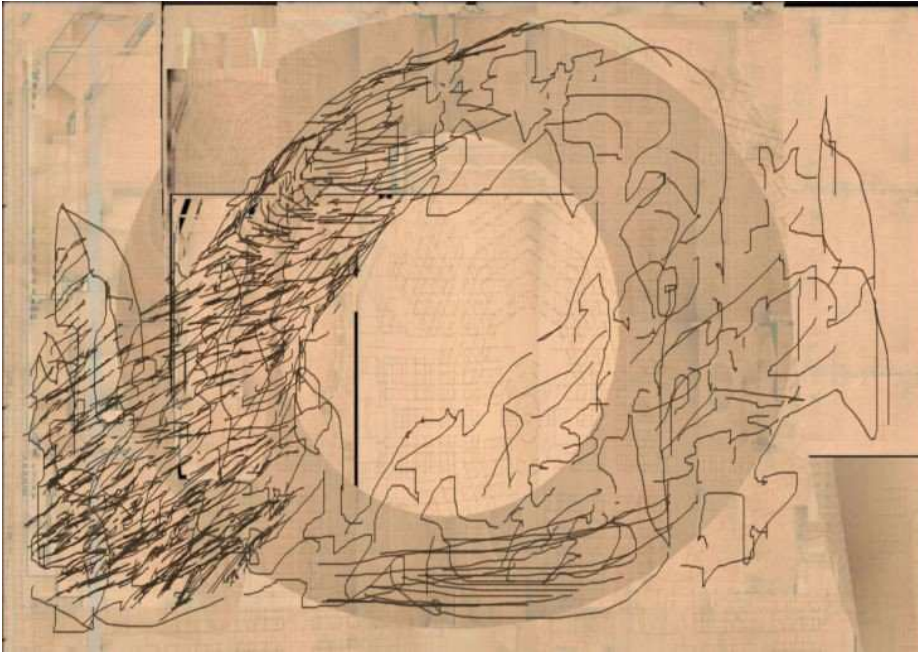
Trunkline: "alkeis"- court (i.e. kiss) (stealing Brancusi's kiss)

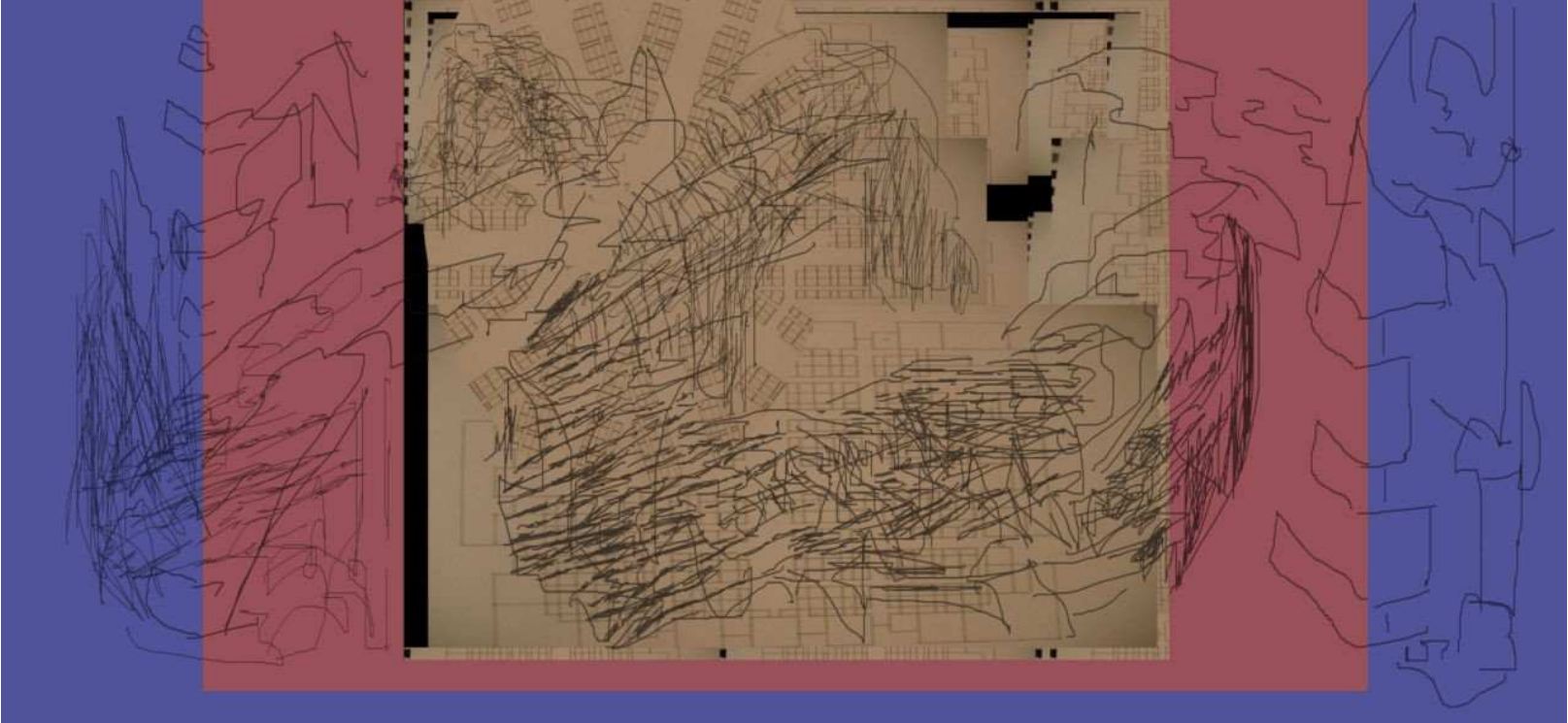


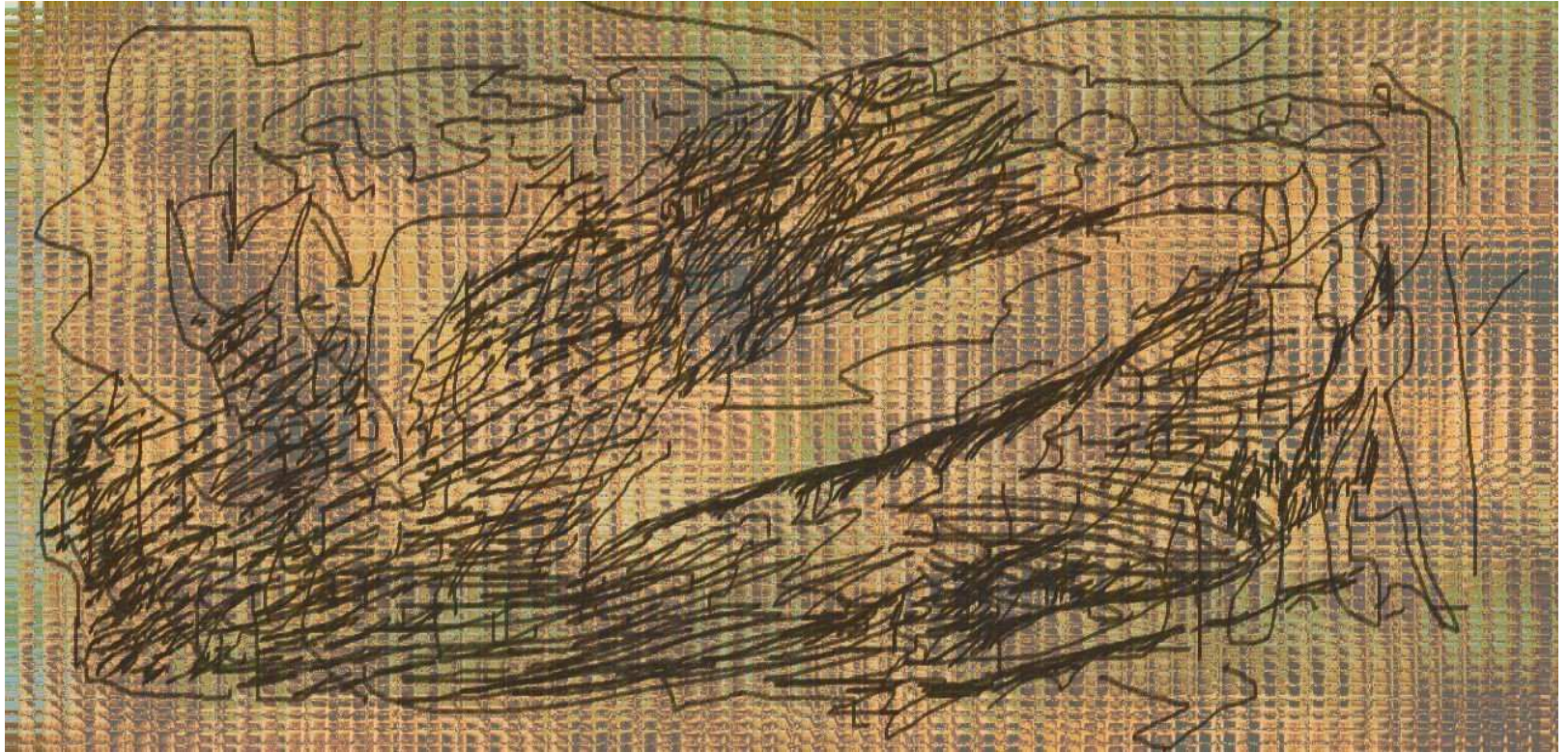


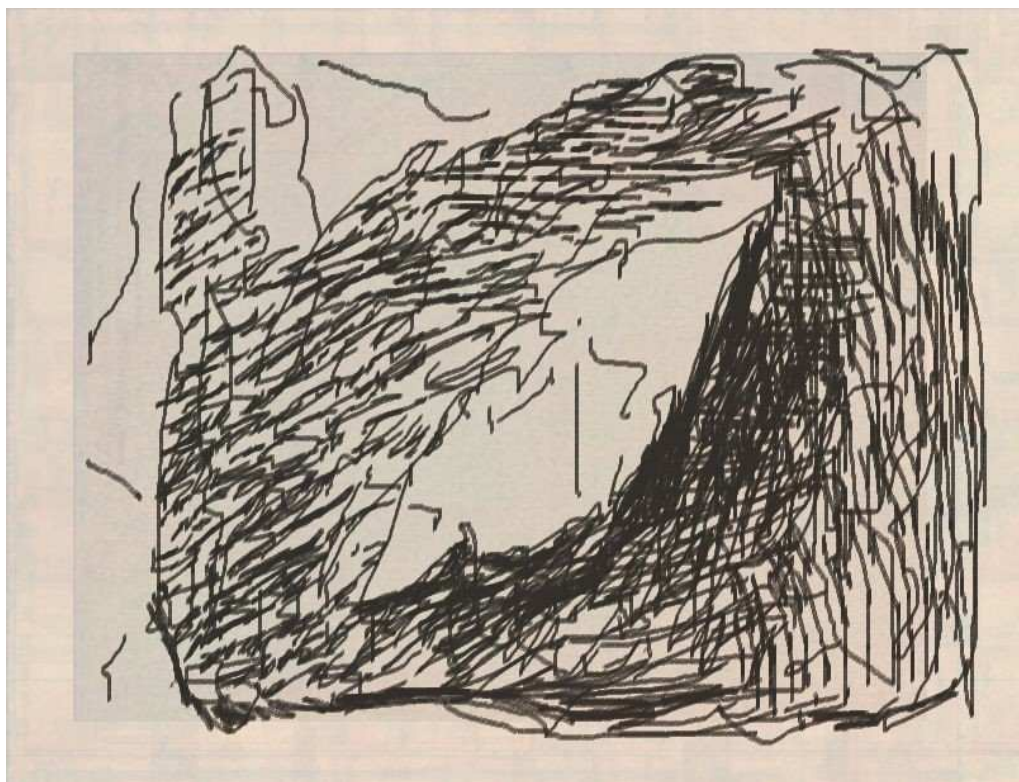


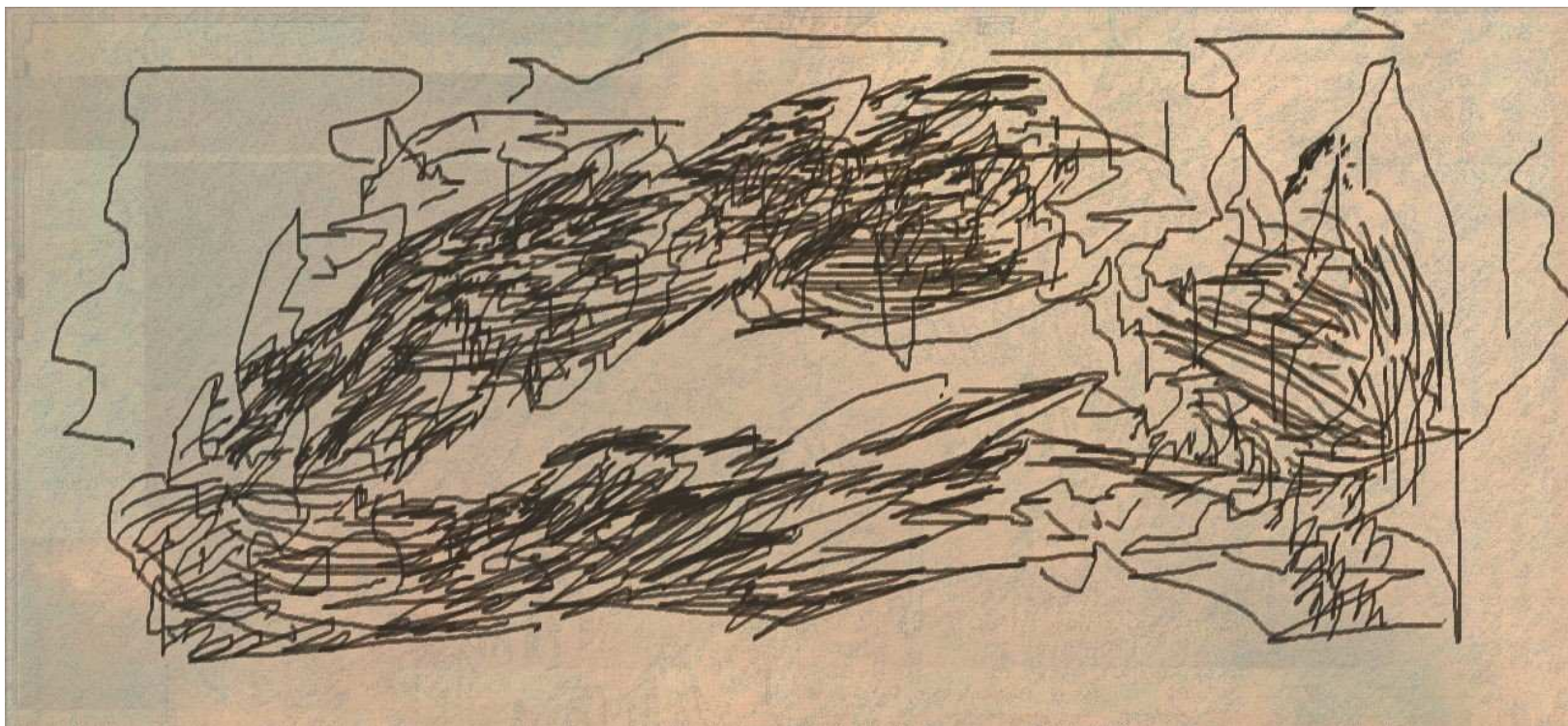


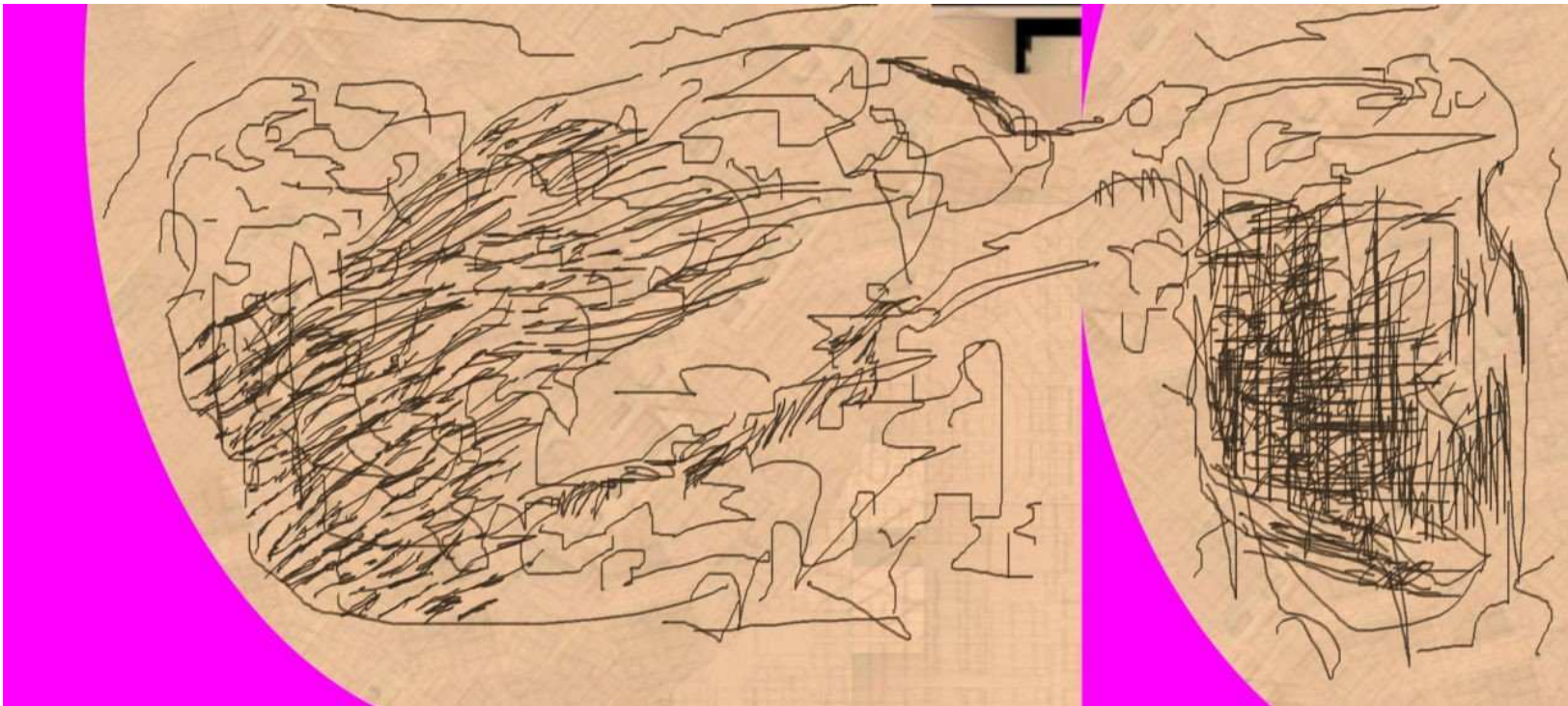








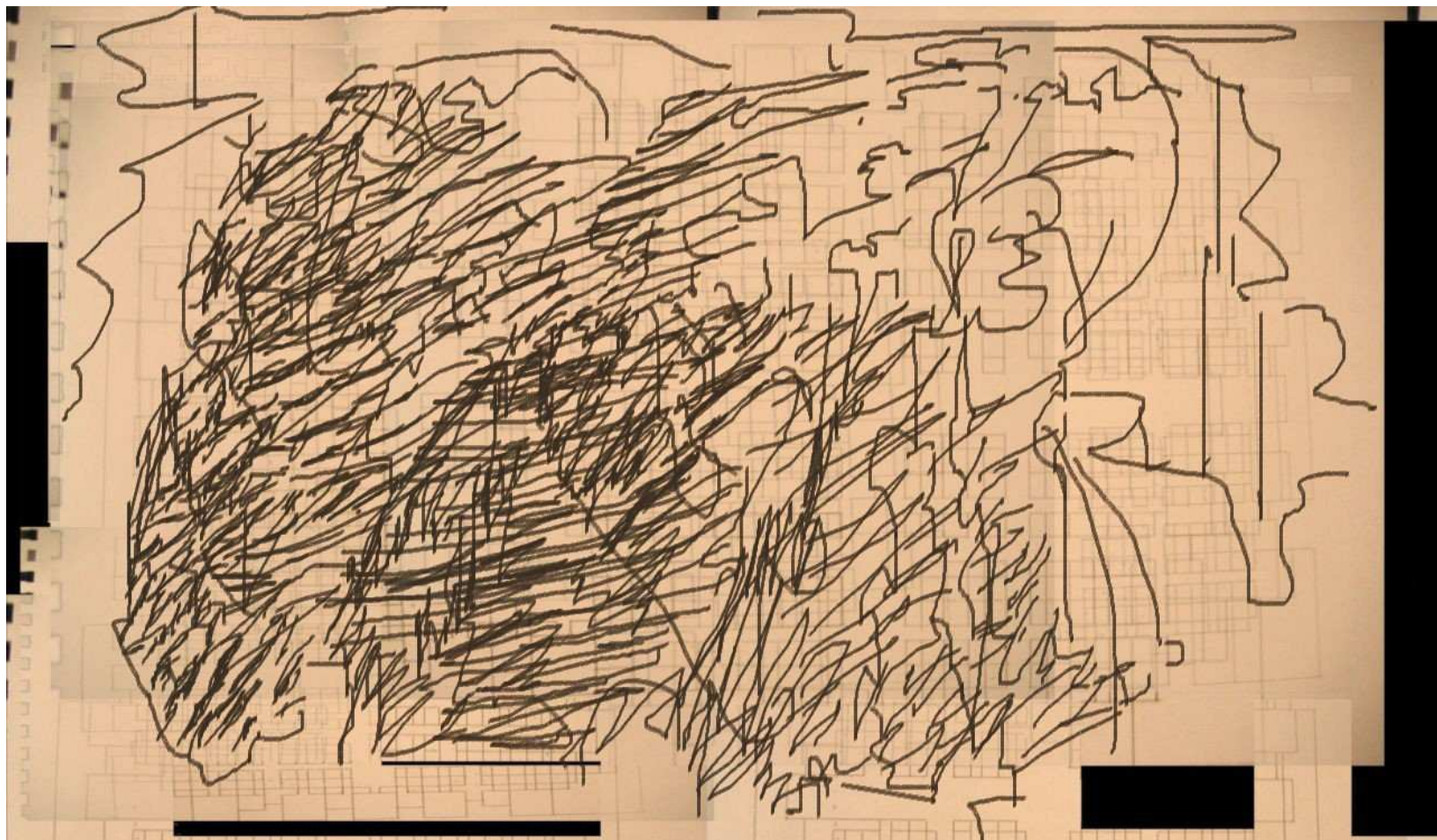






Enelage as semiotic etchant 1

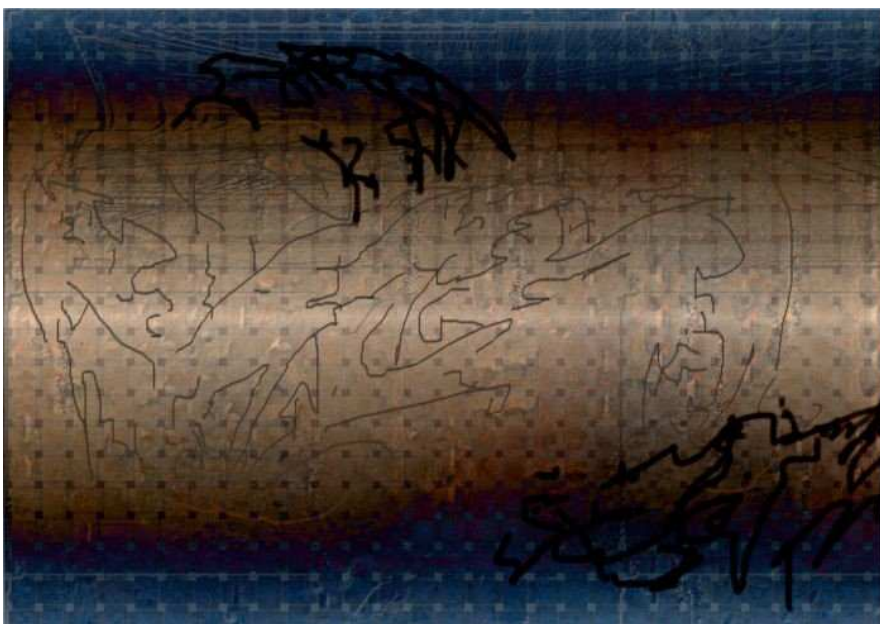


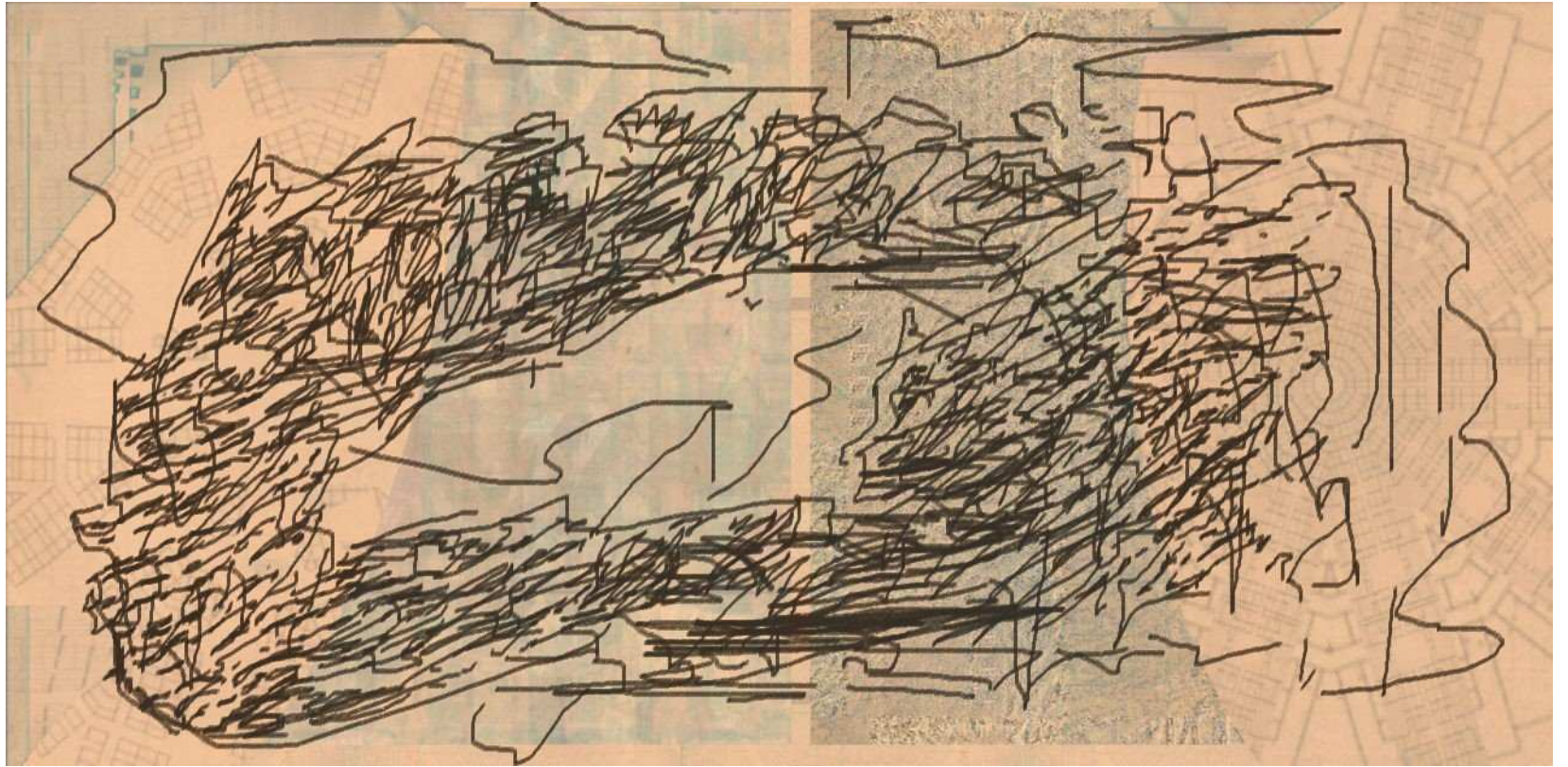




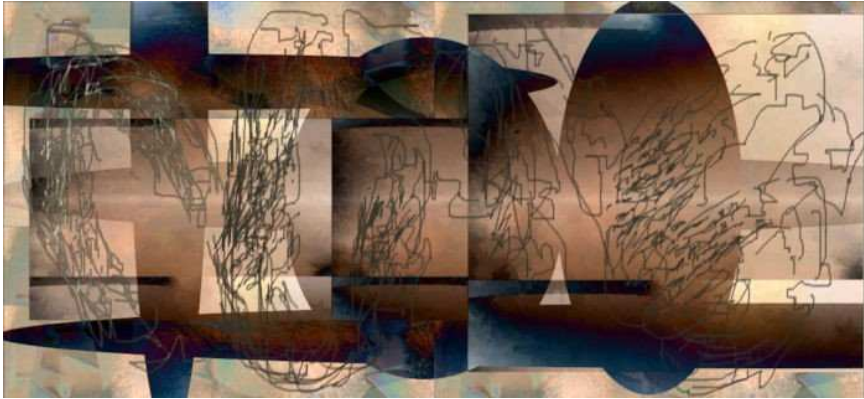


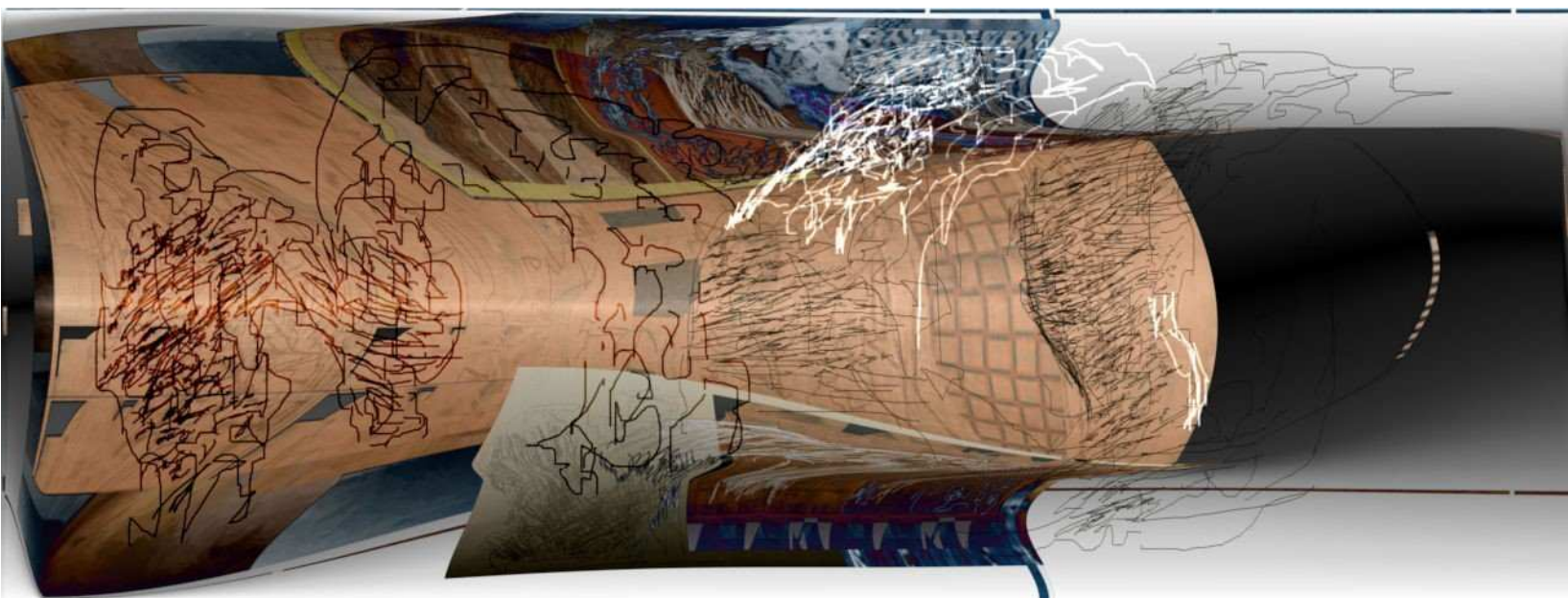
Elephant and Ram Mindfulness Vvoid and Nachtraglechkeit of Trunkcated Modernisms as Enellage Mosaic of Angelo sysyphus and Guandara to Ganesh trunklines of Janus Etchants and Koinos

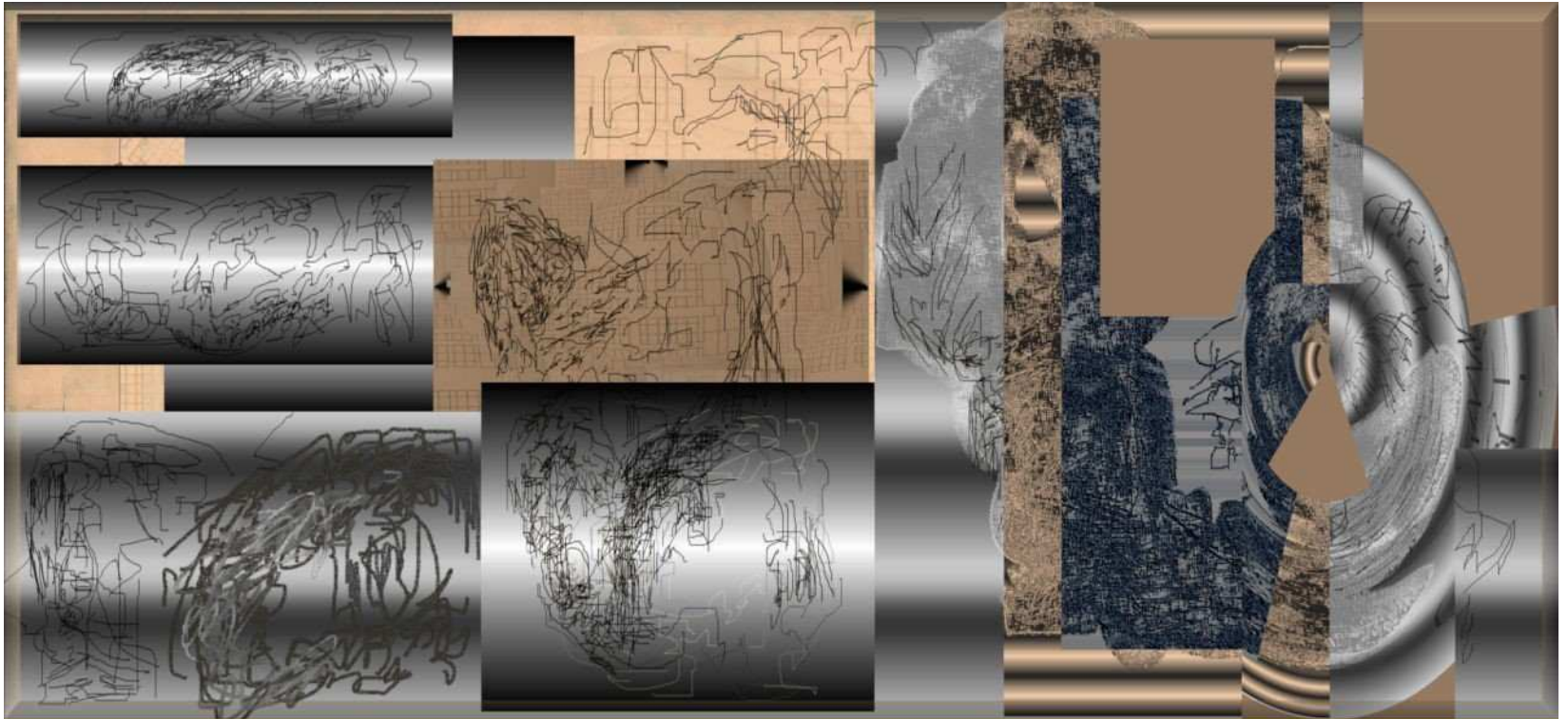








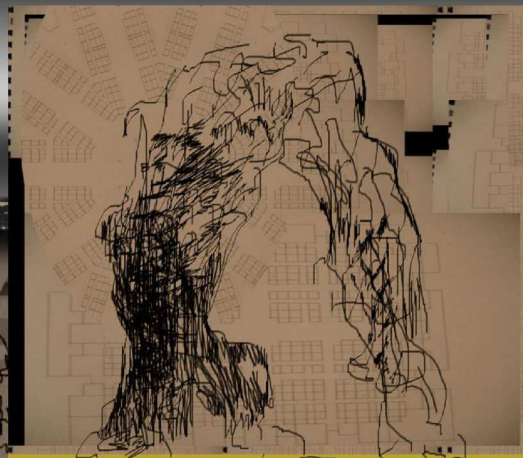
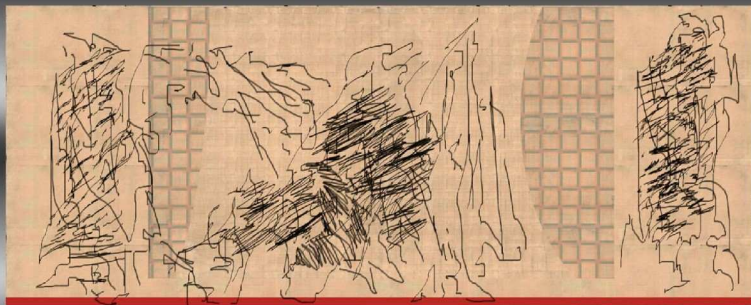


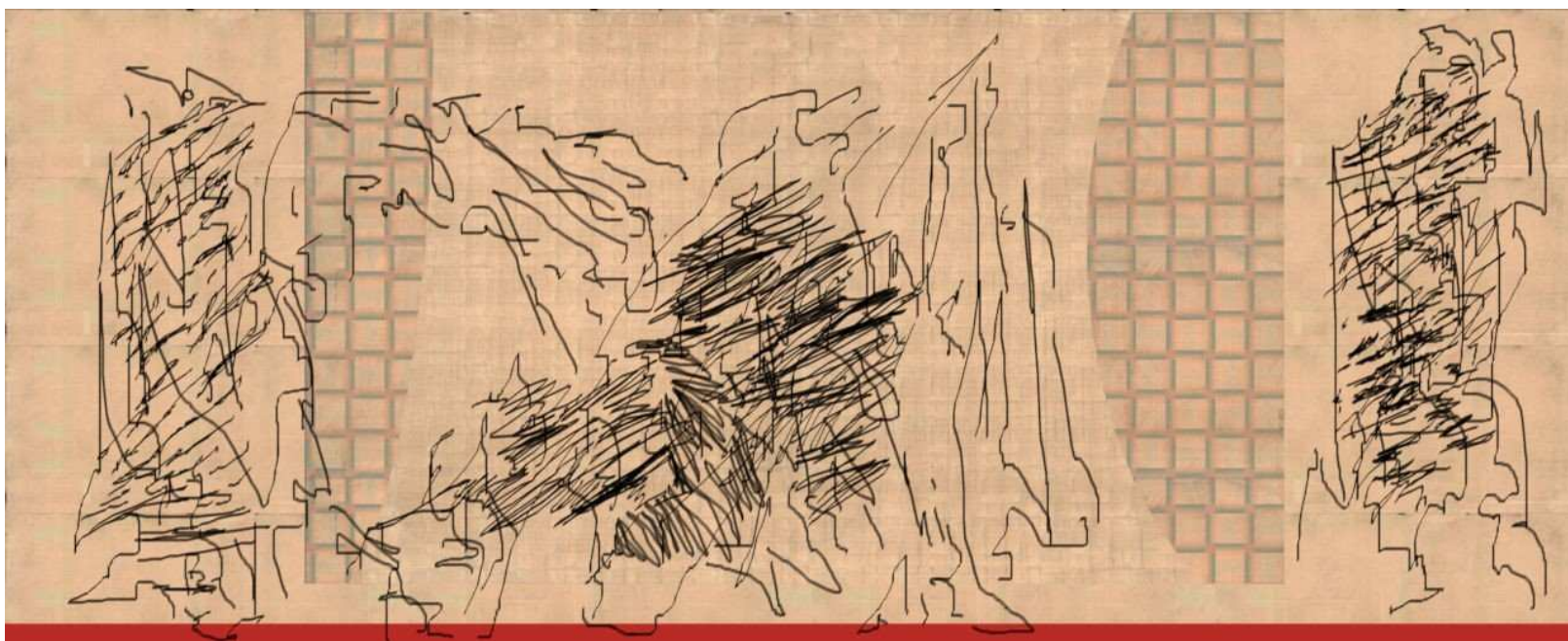


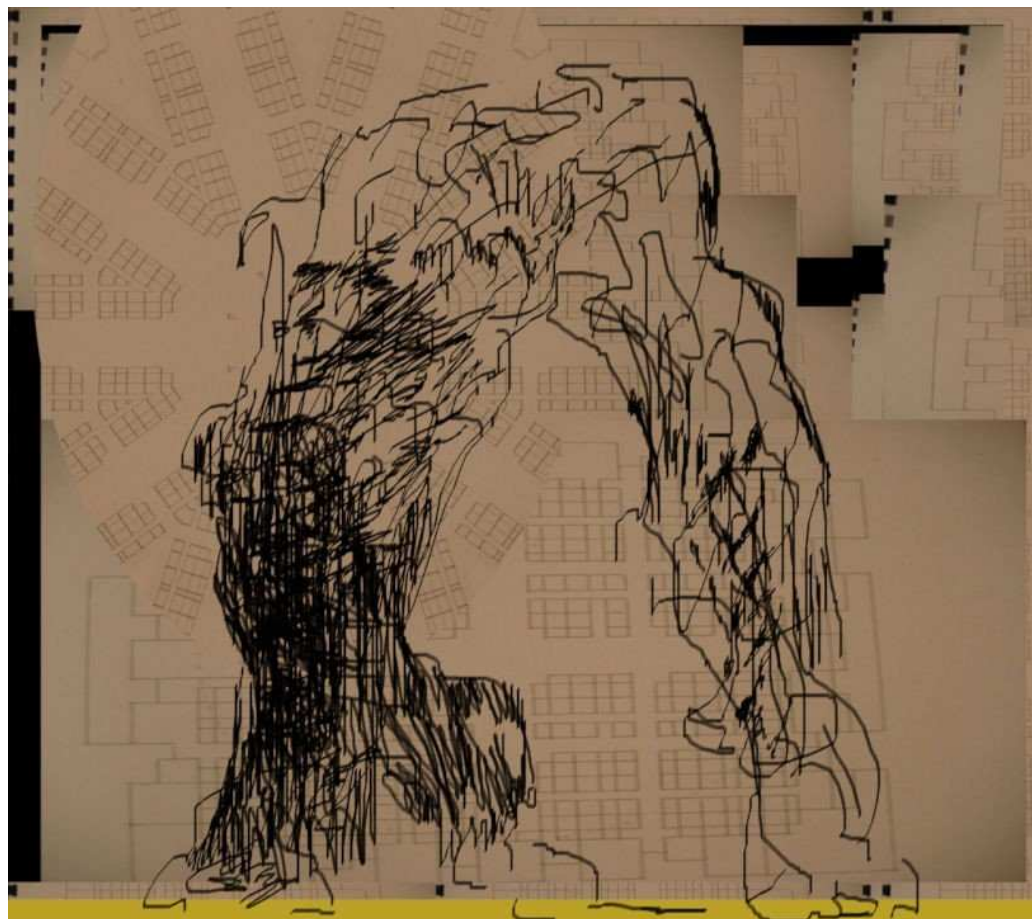
Trunkline "Aiquos" even (i.e equal to aqua)

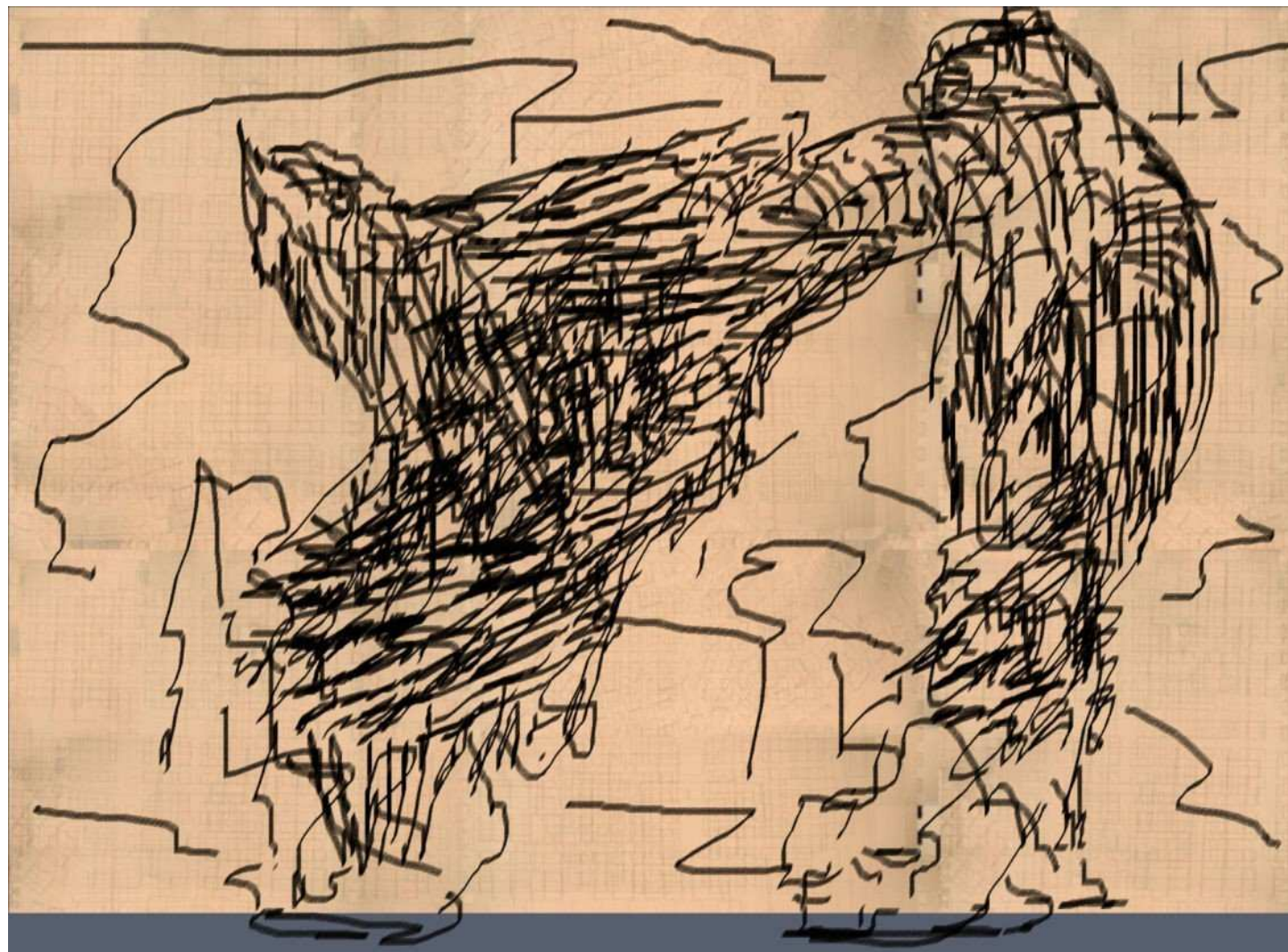
In a Crosby Stills and Nash Song the Southern Cross relates an “a-z” waterline of a ship in the Antilles (probably also referring to Esperanto as a United Nations language) : in other words the ship is emblematic of an International architectural footprint, and the relation of Mondernism as relating emblematic structures as such. In this set of drawings I have borrowed the motif of Flavin but reversed it to a color tableau which launches the drawing, the graphic crossing of the color zone creates the pictures version of an architectural footprint.

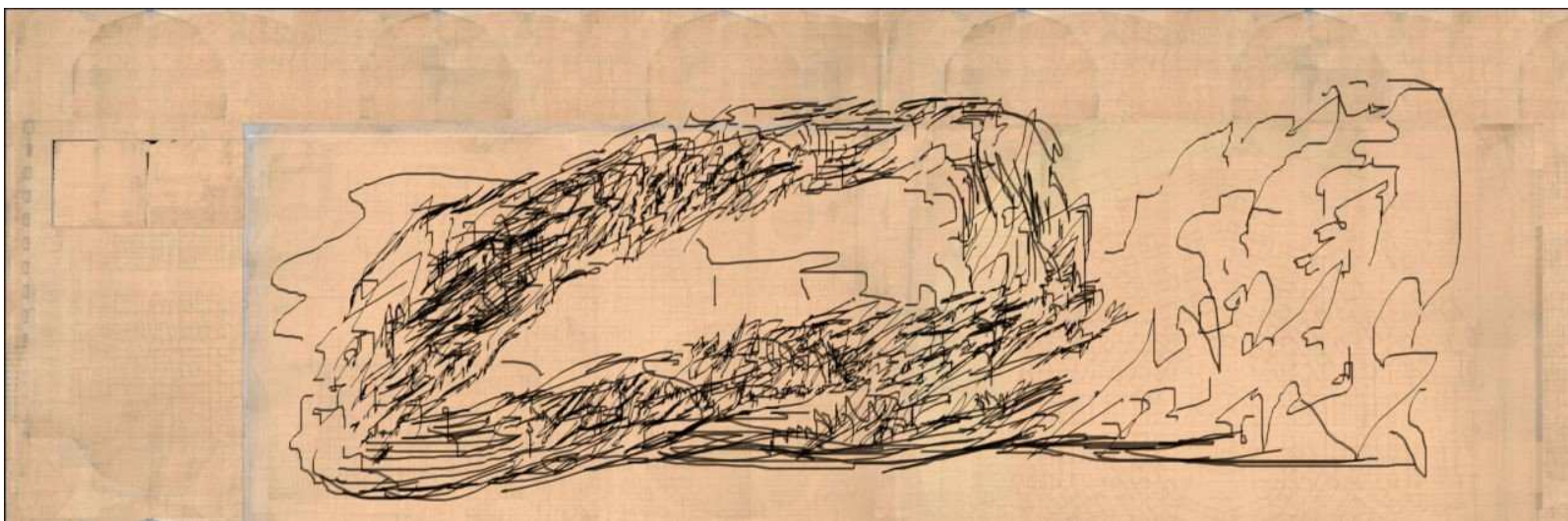




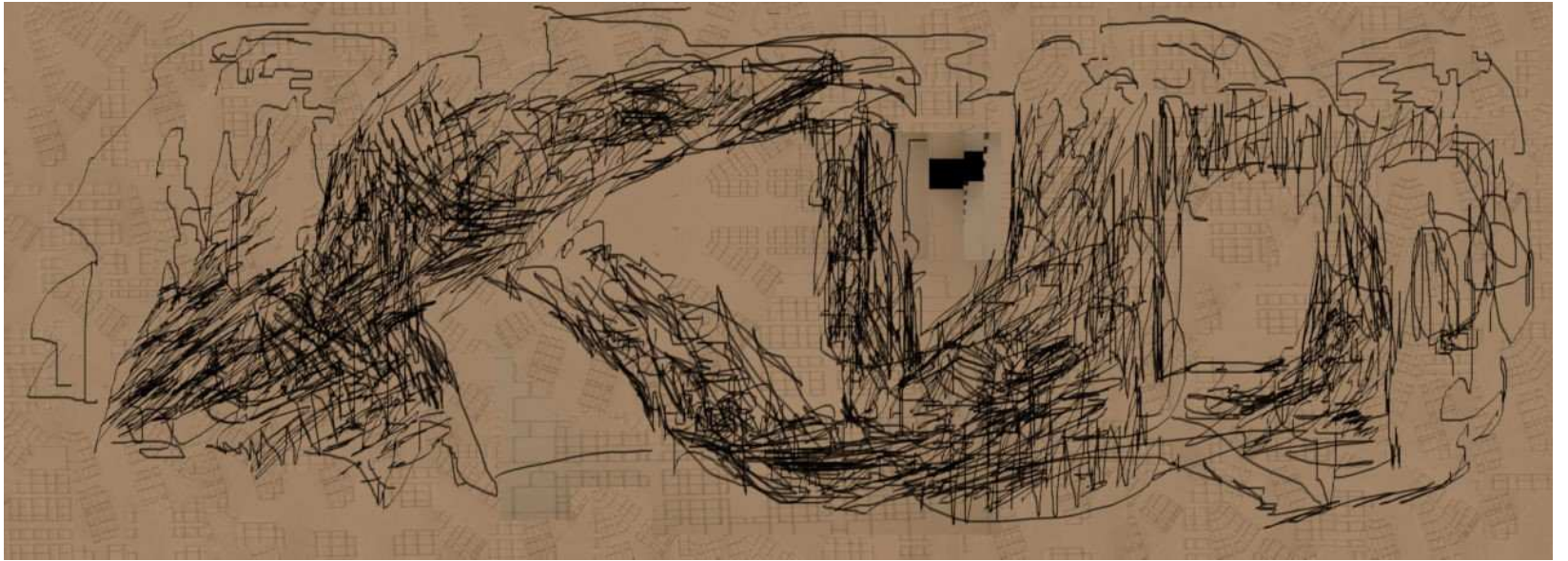


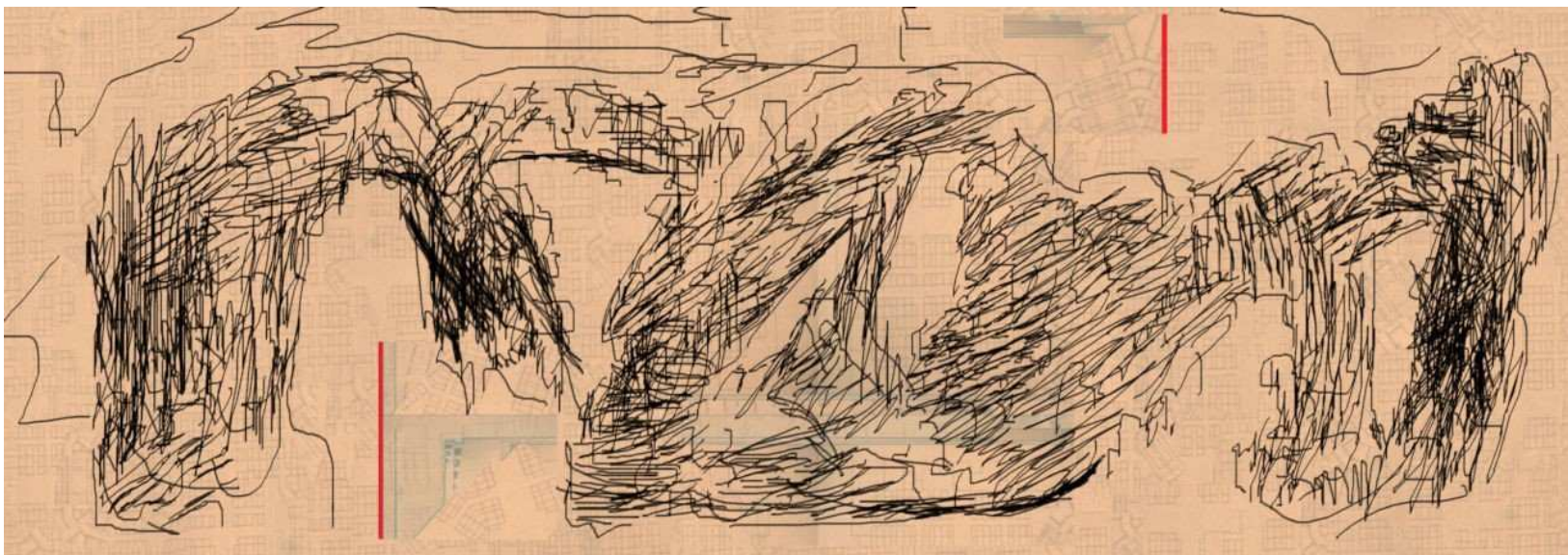


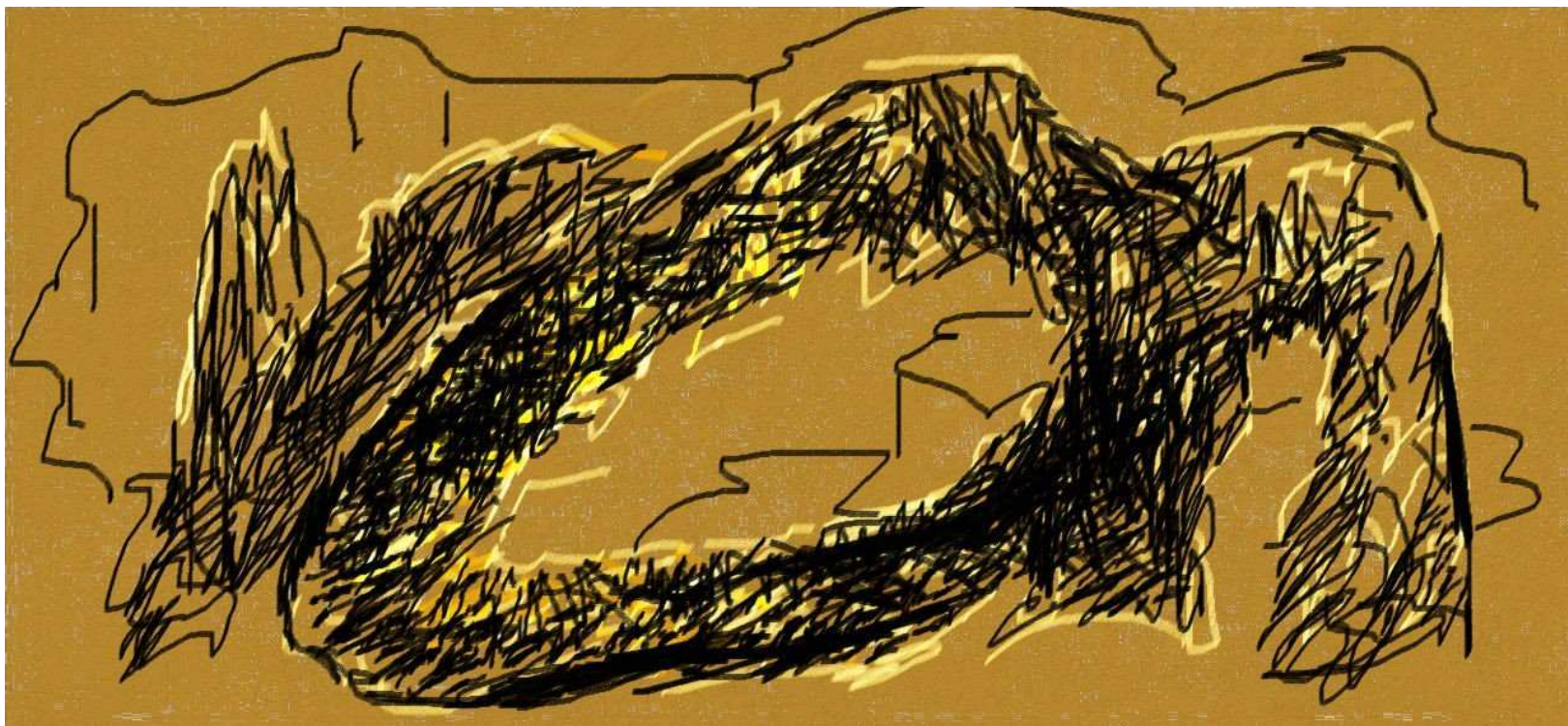


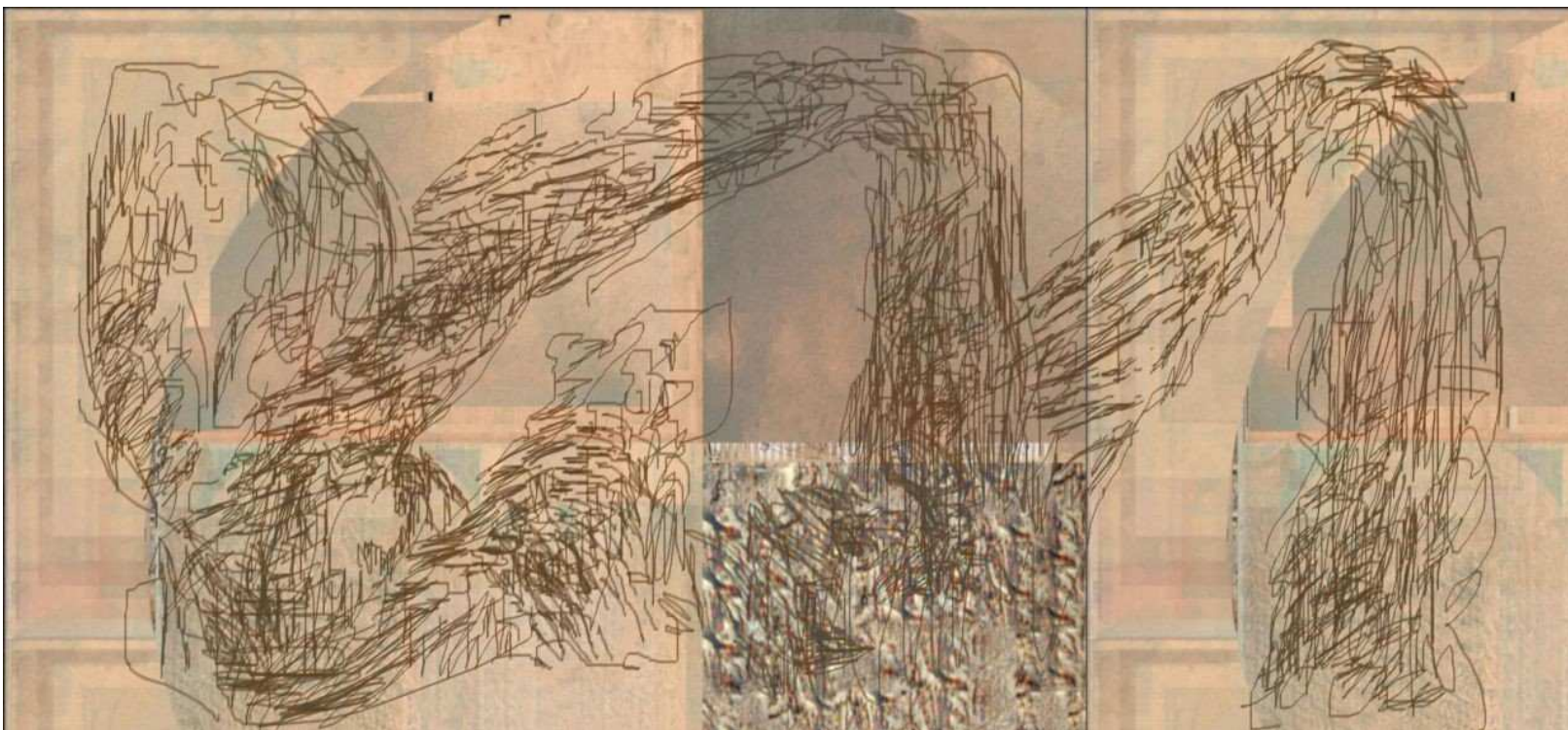




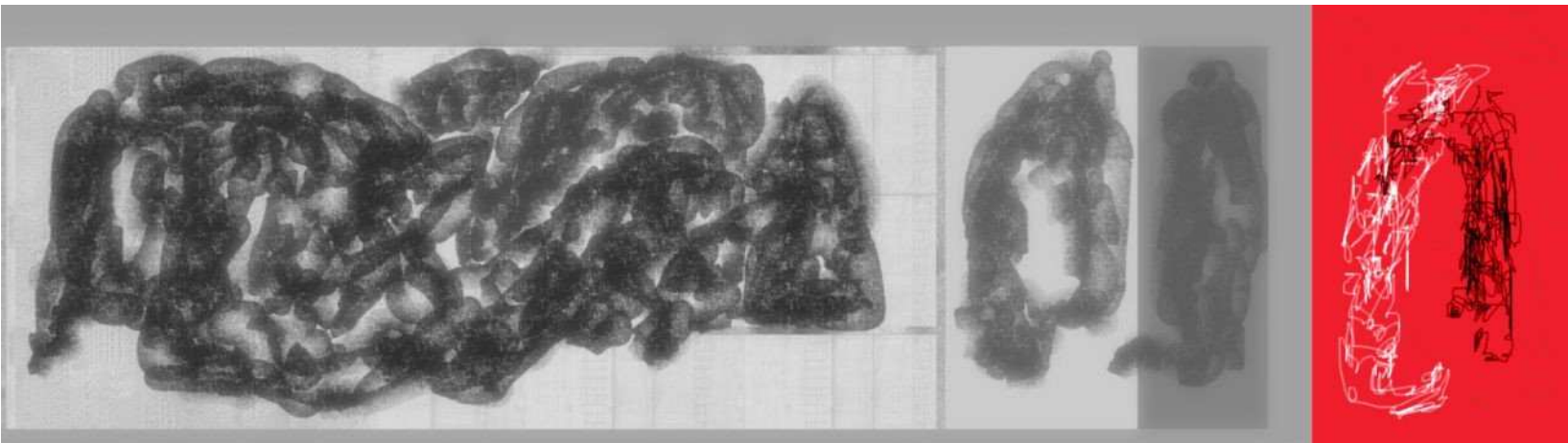


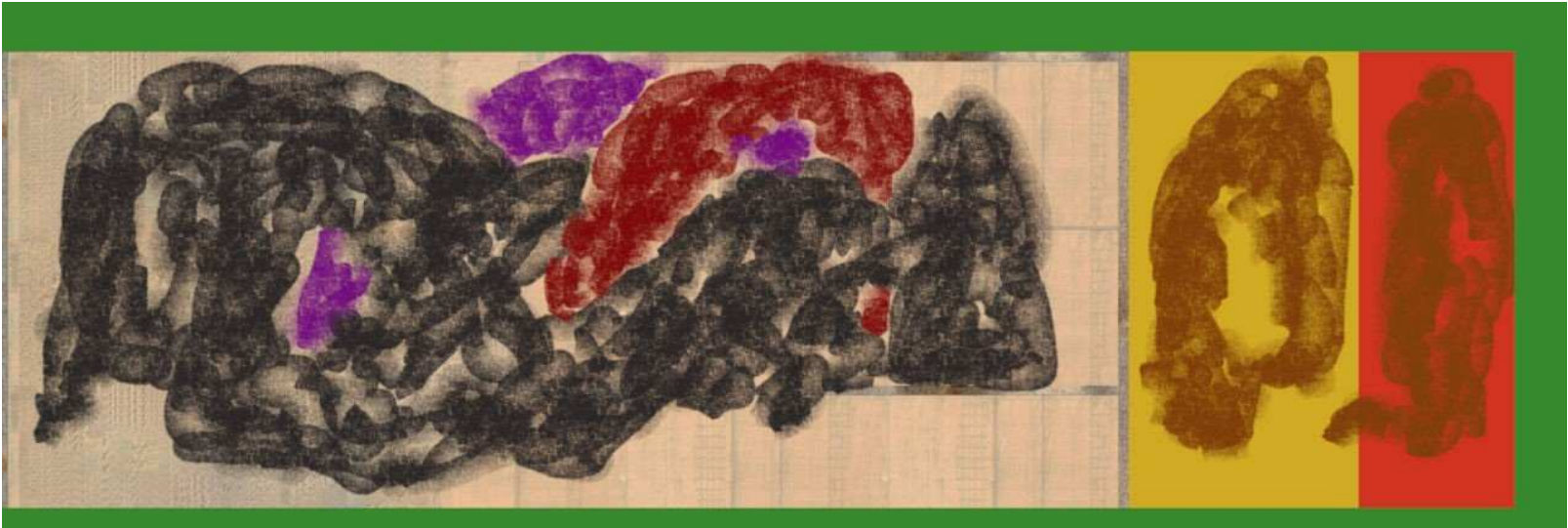














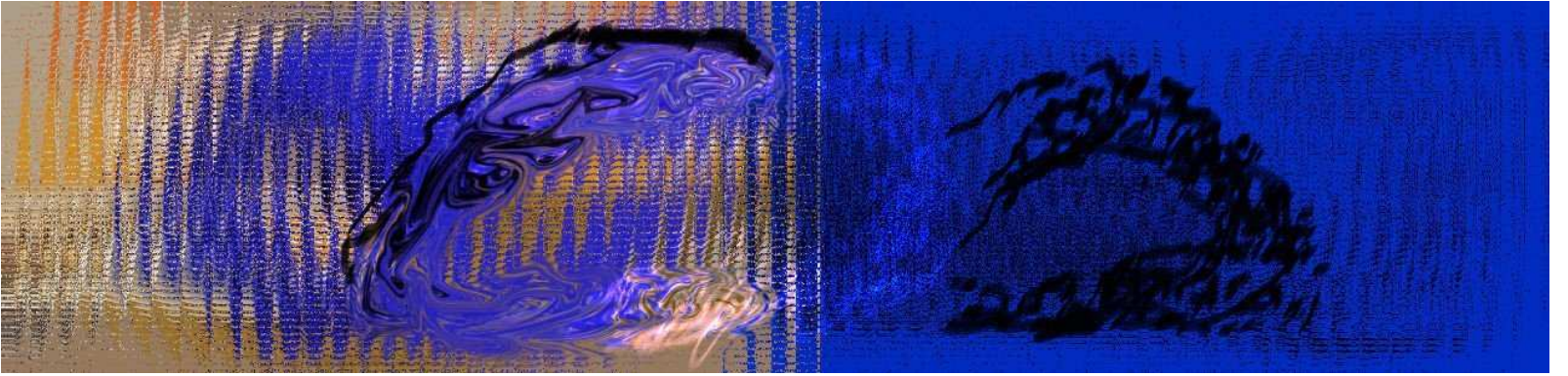




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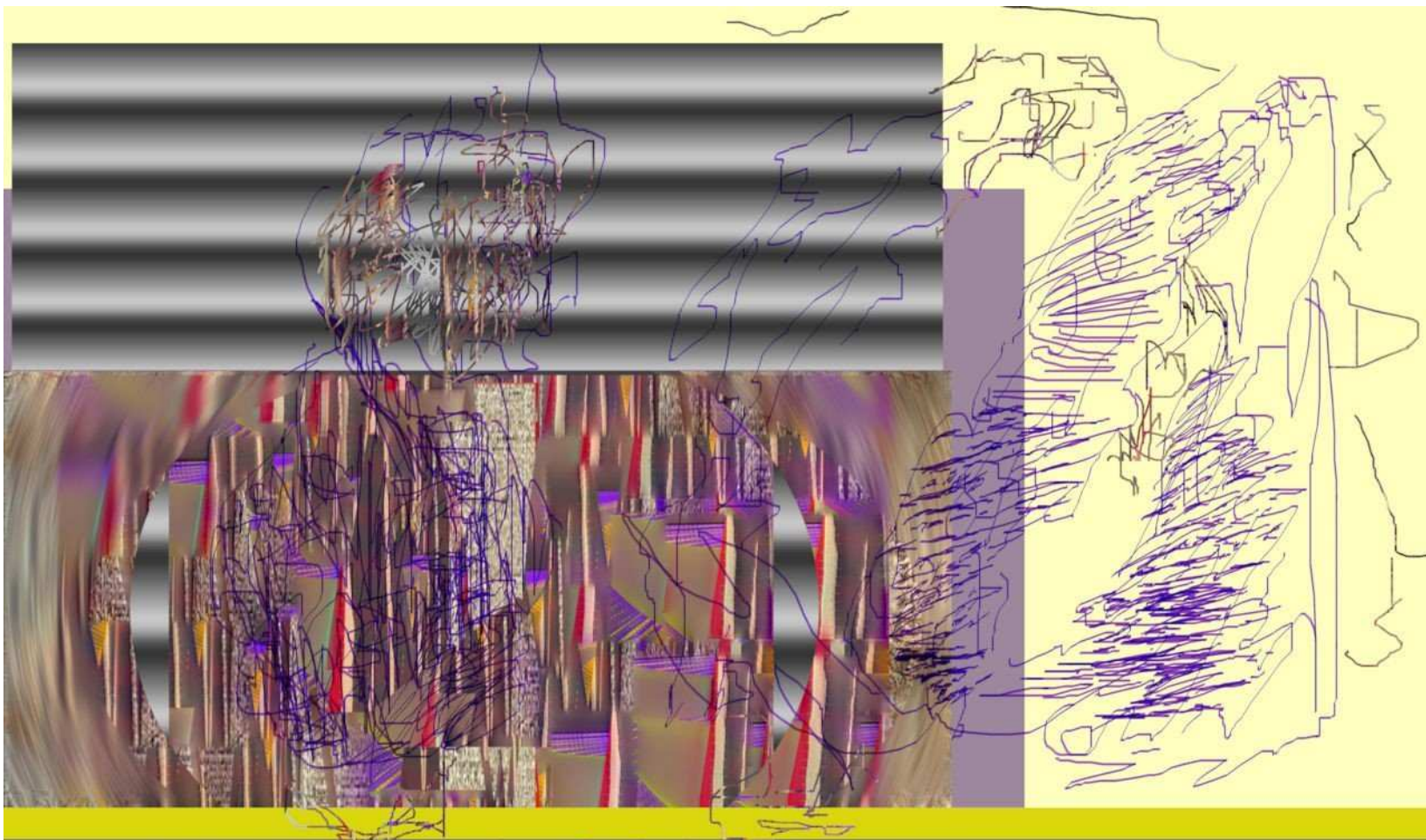


Declassified Fluxus Object w. B.D. Eyes





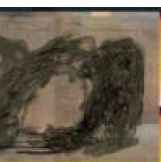
The Only Unphotographed Object In a World

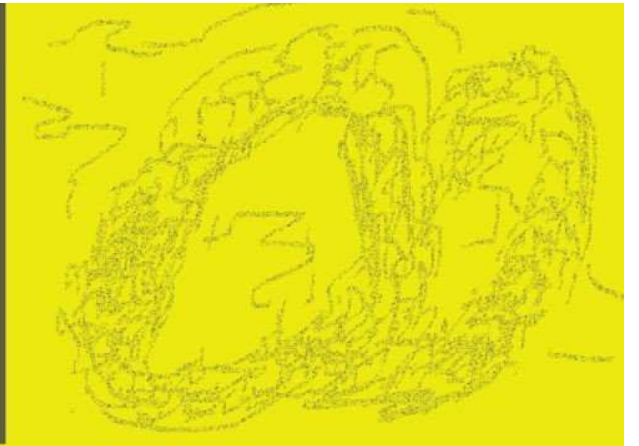
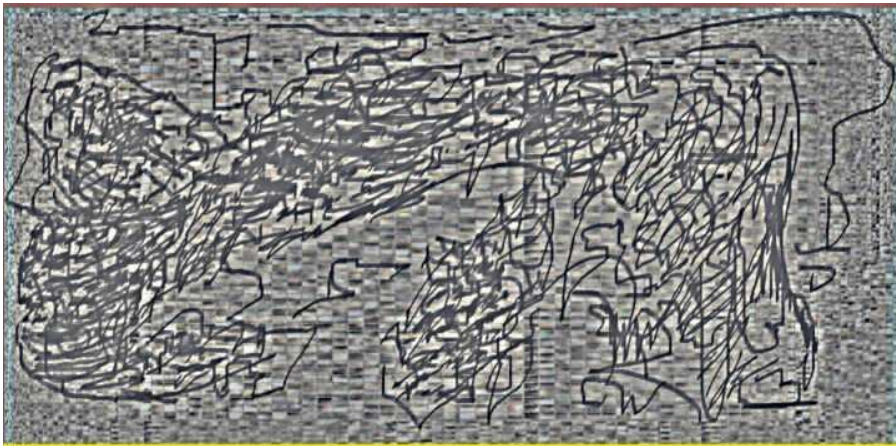


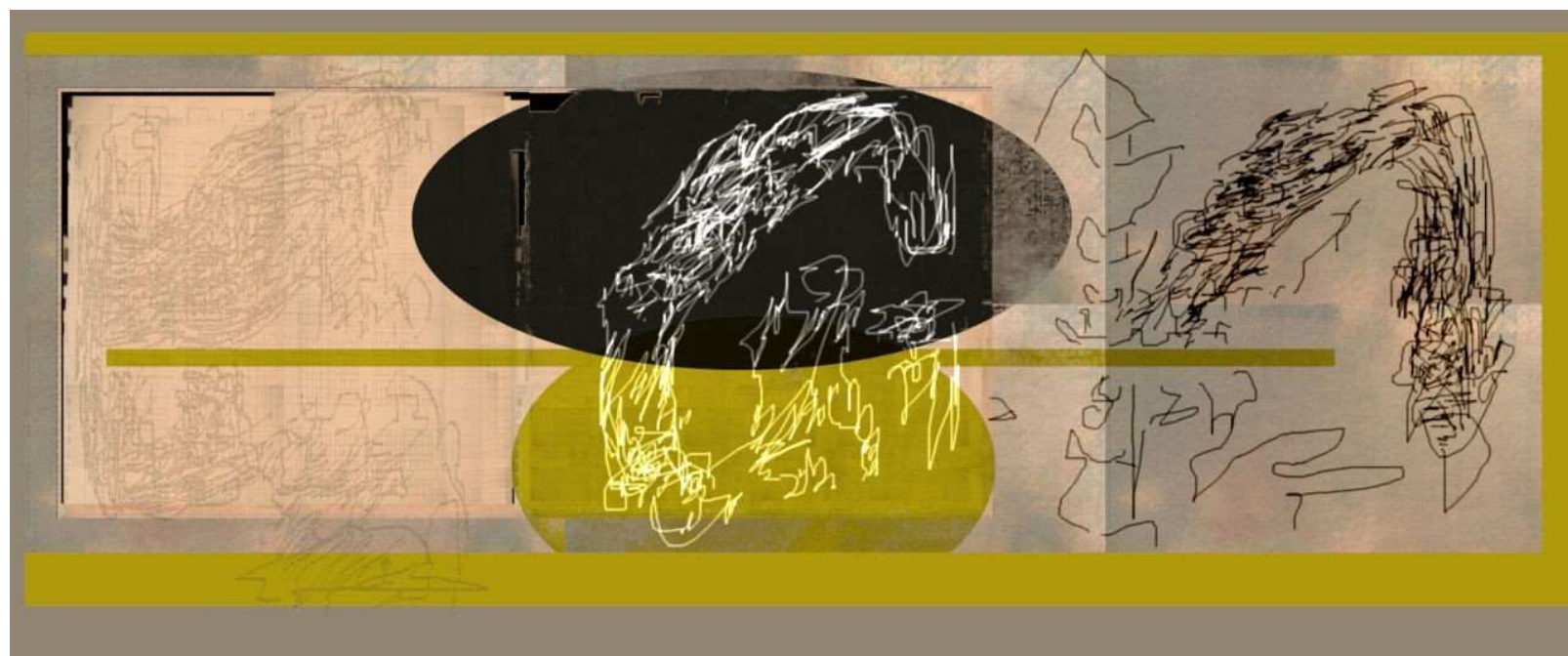
Art -Op/&/or Tunity: Declassified Fluxus Document

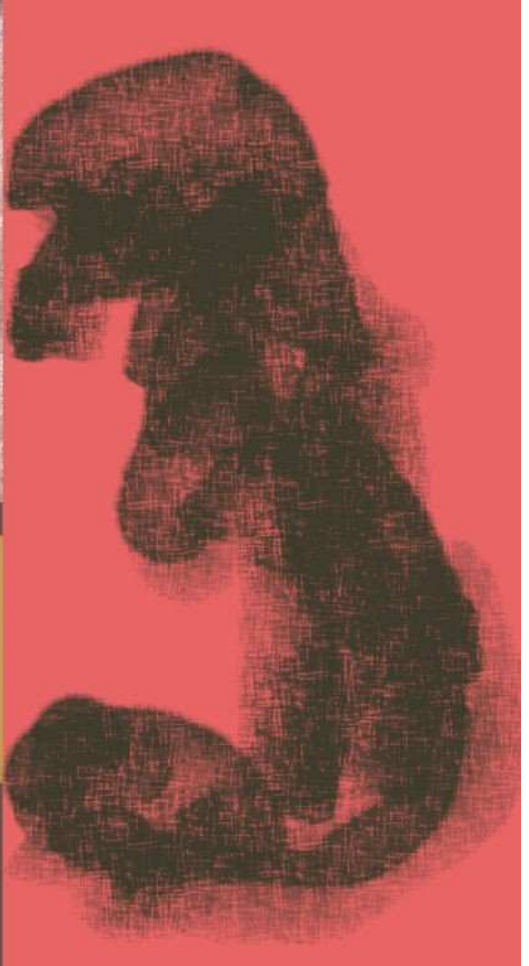
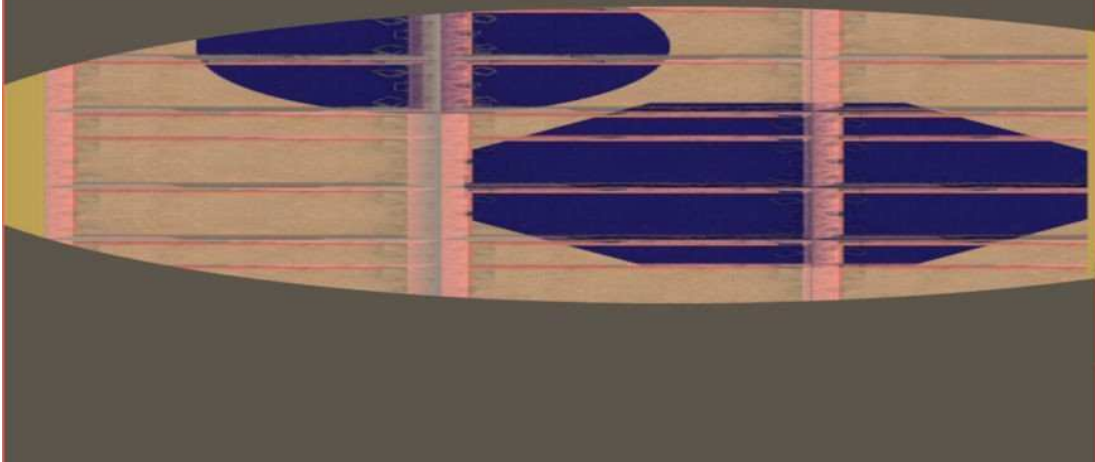




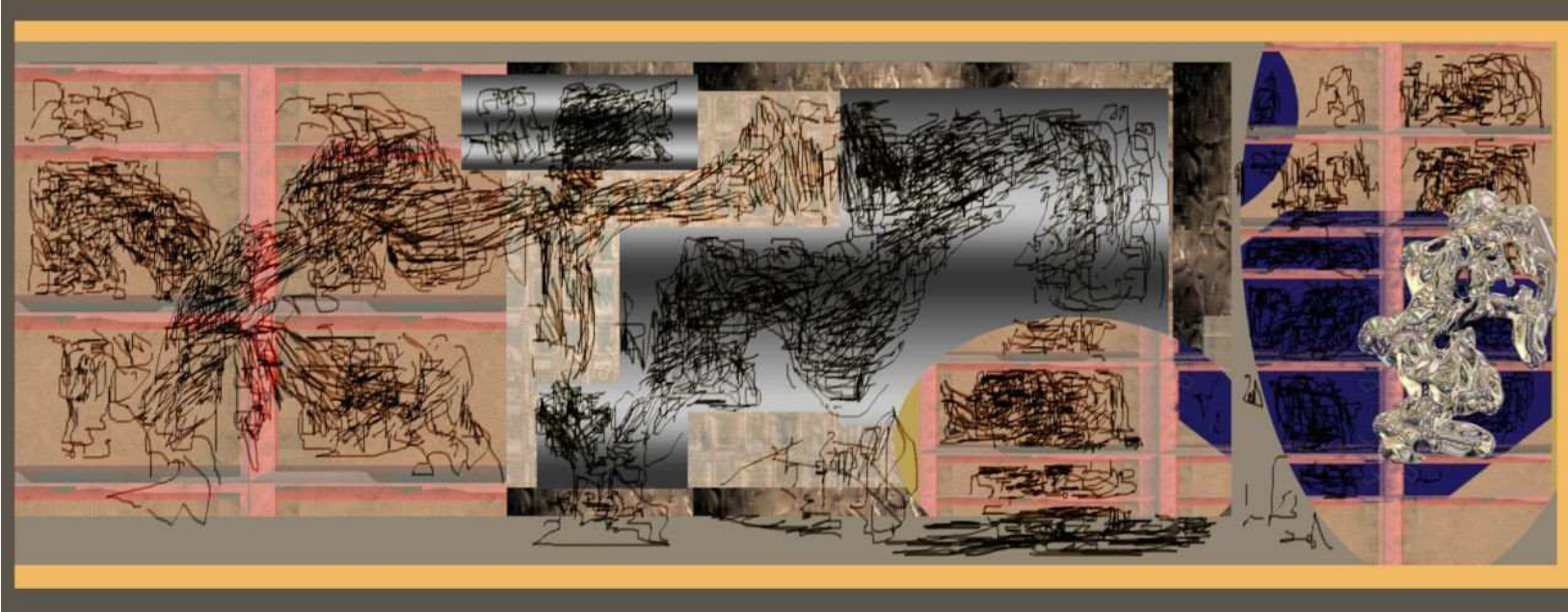




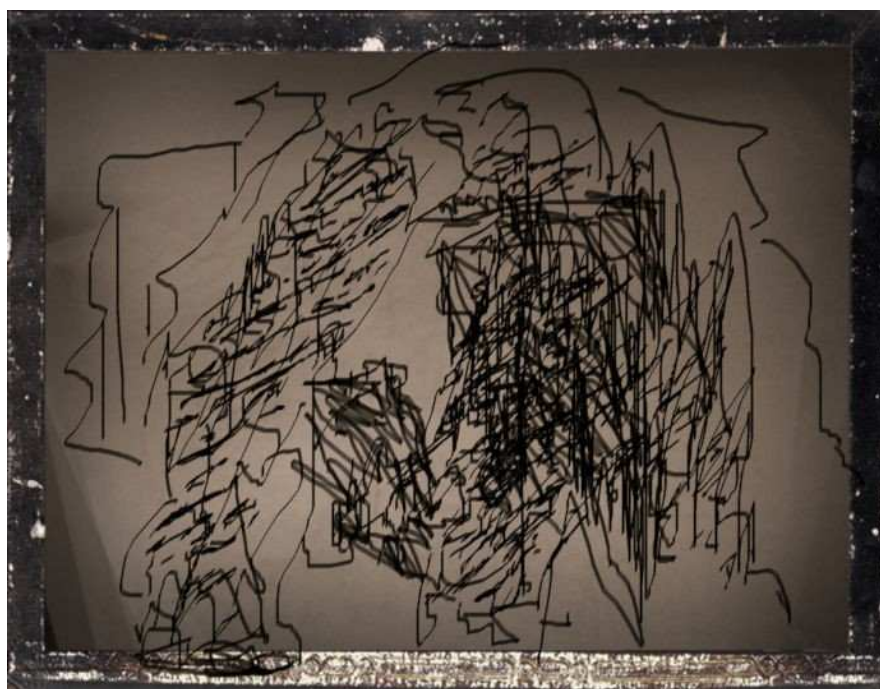


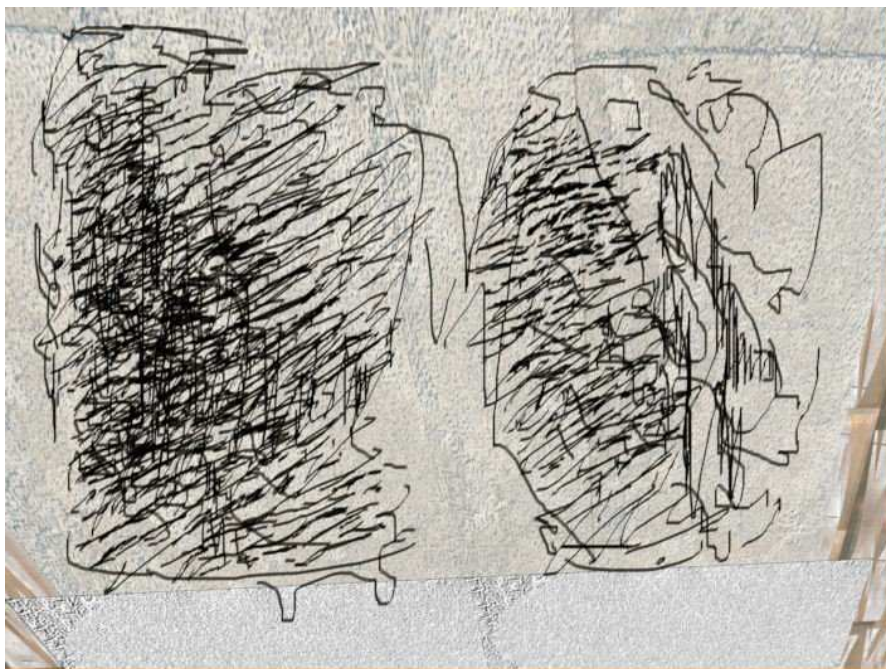


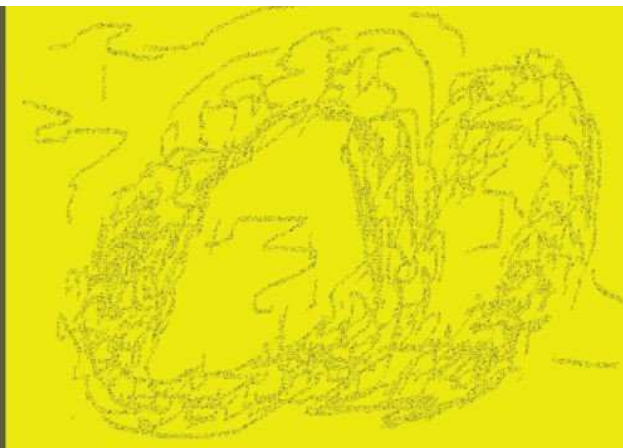
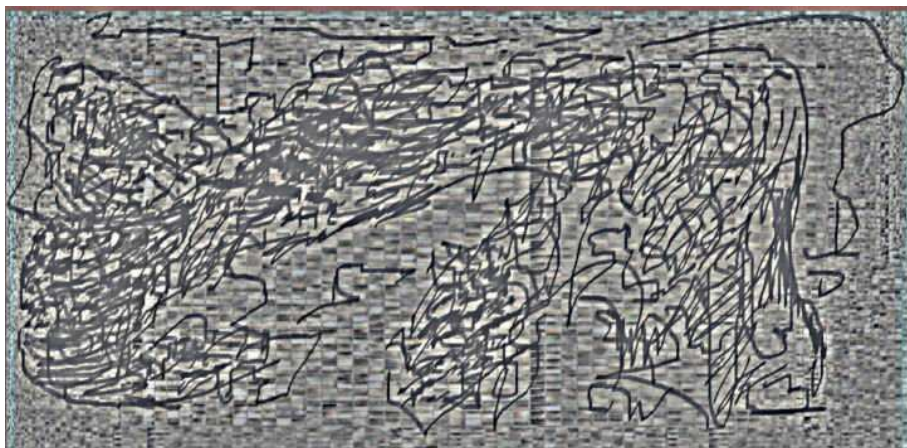


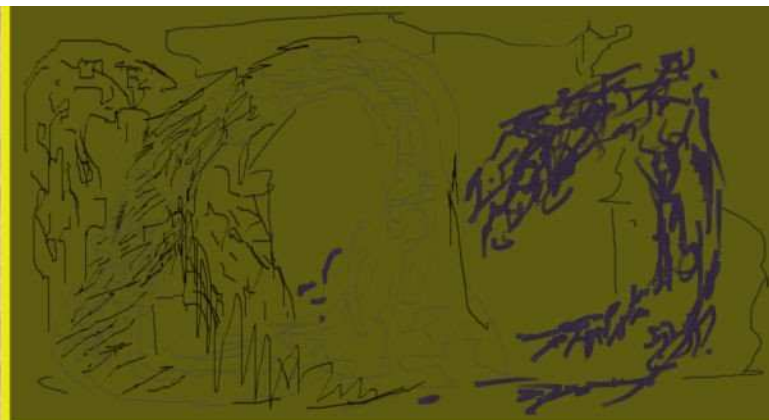
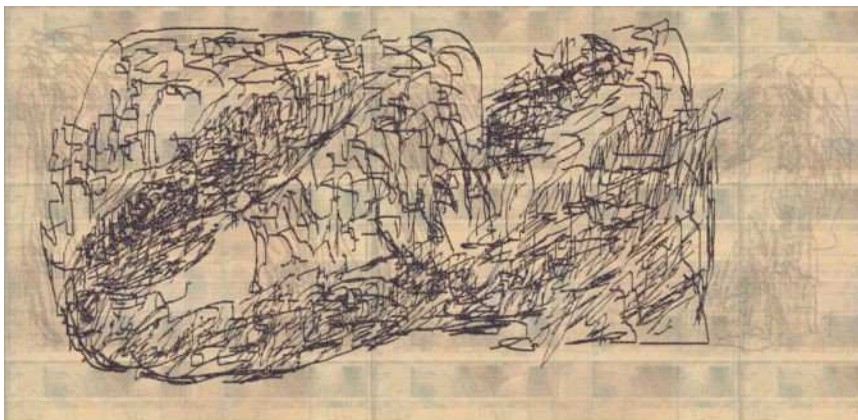


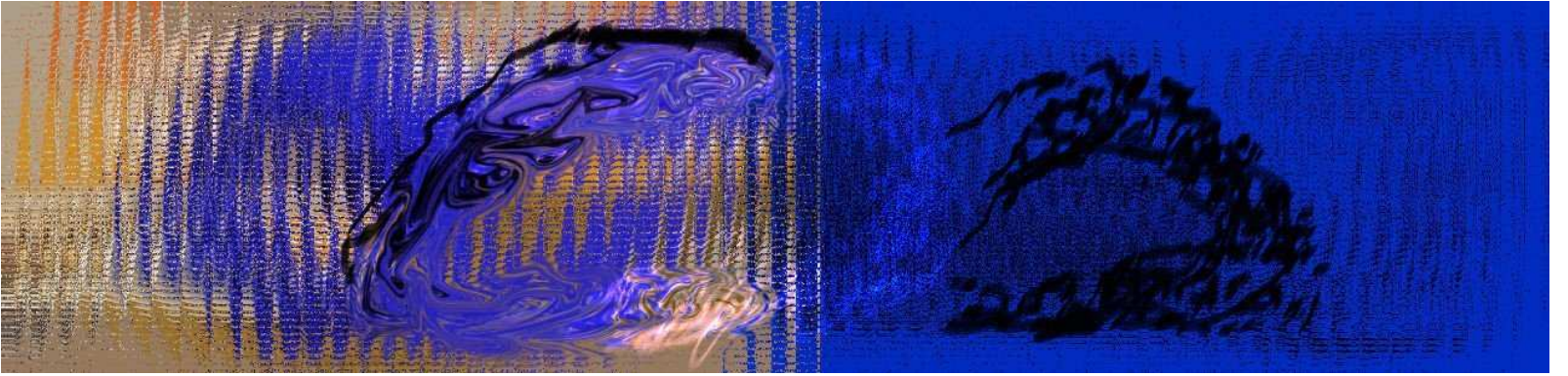






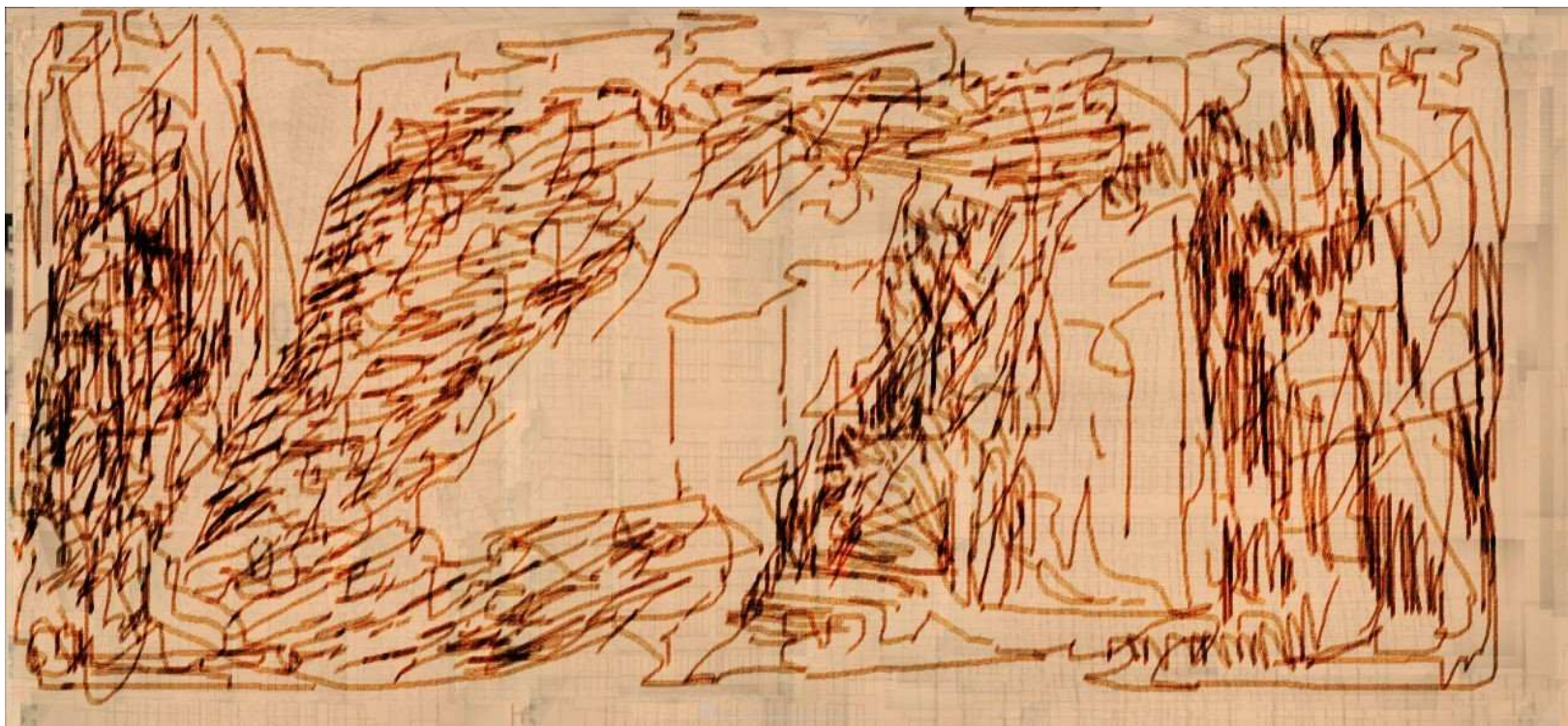


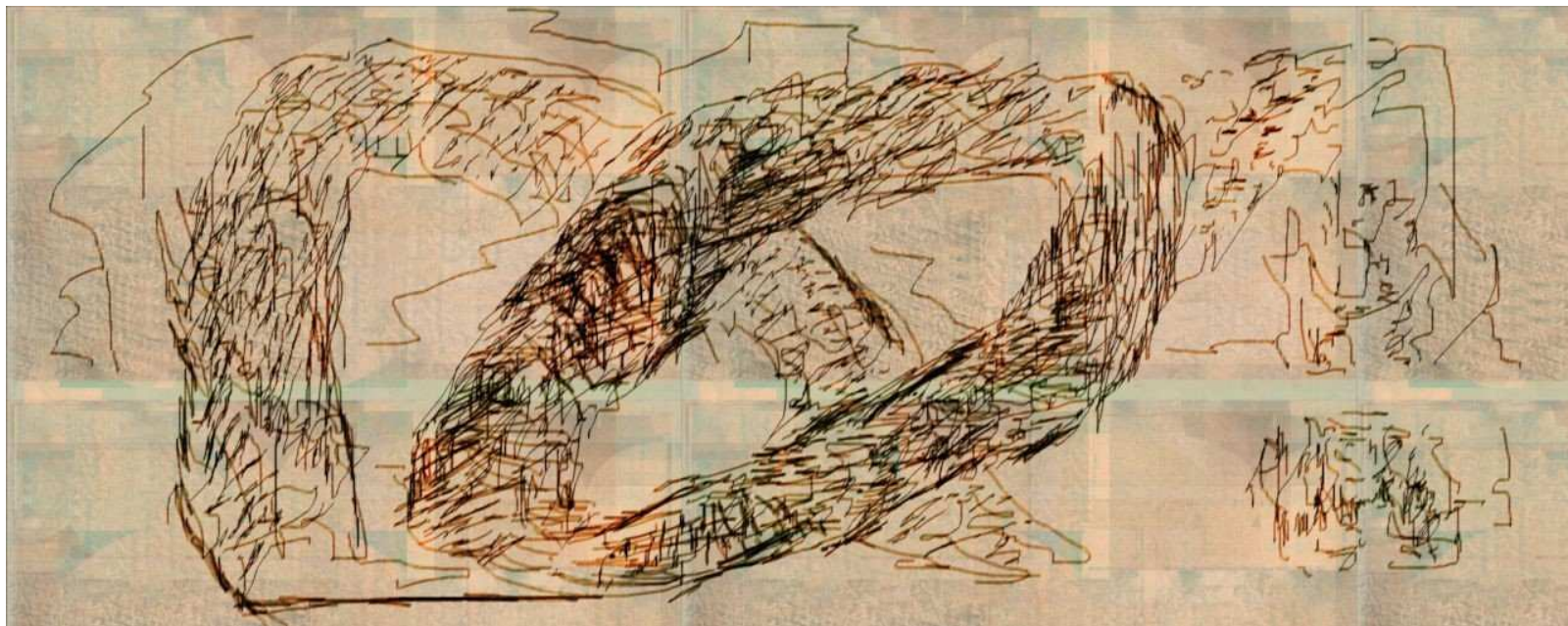




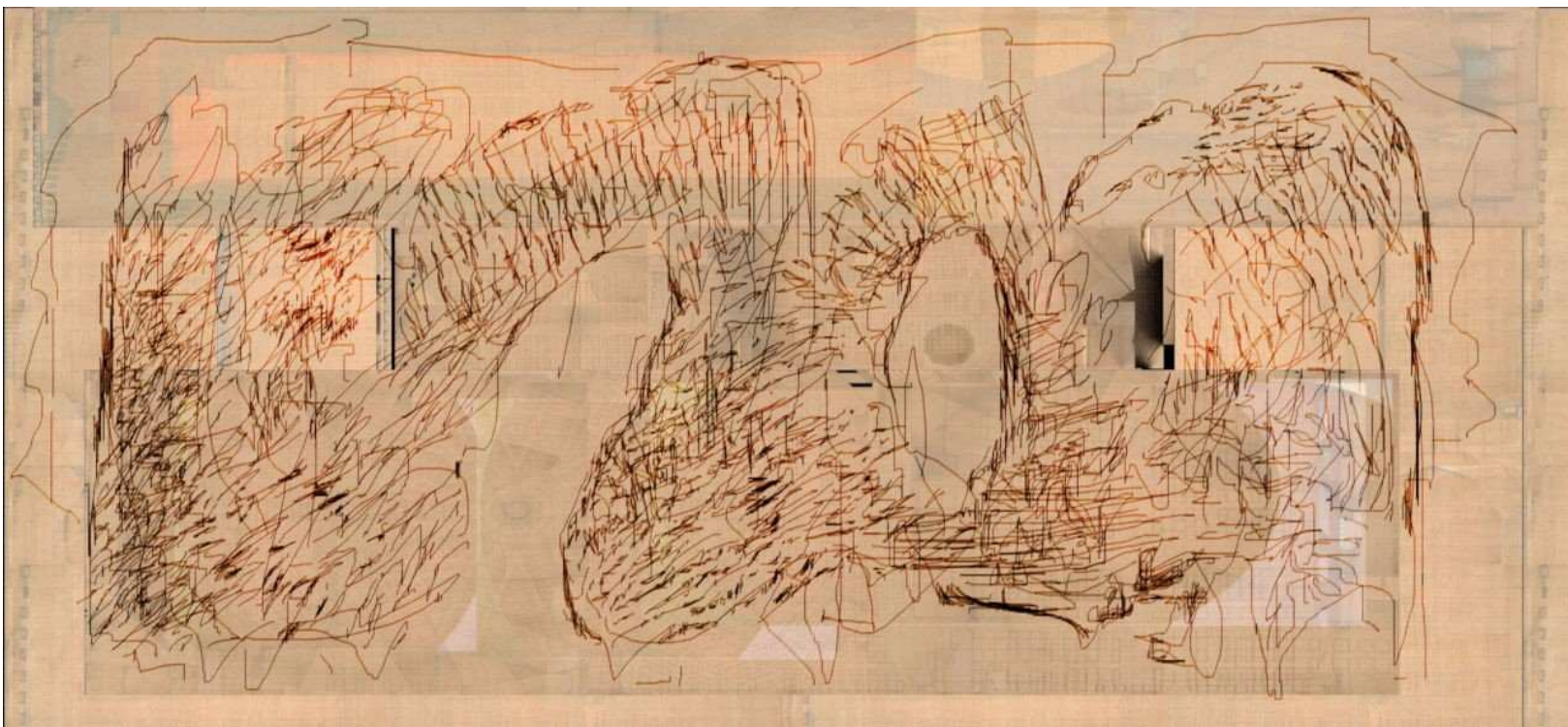


Declassified Fluxus Object w. B.D. Eyes









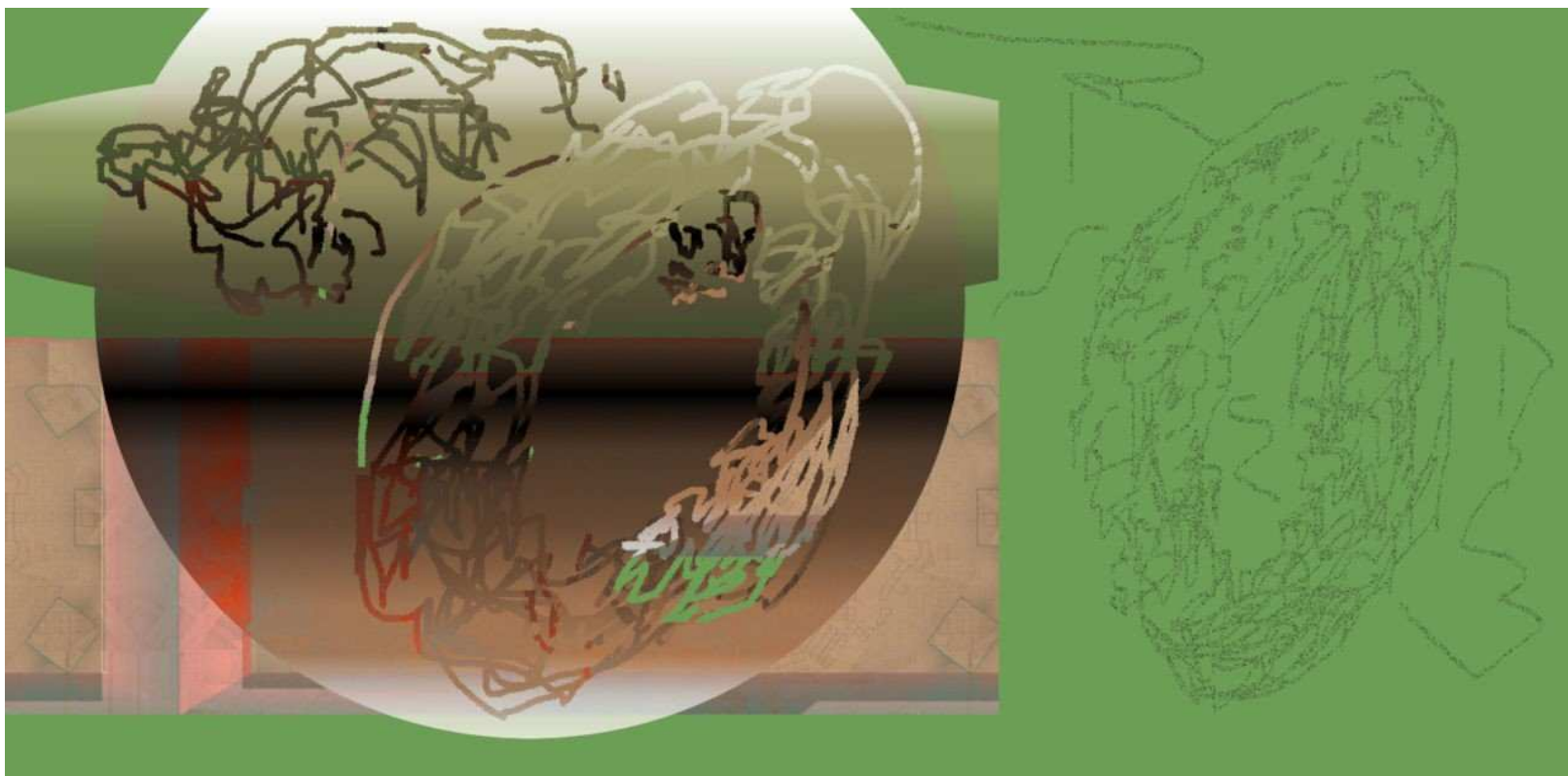


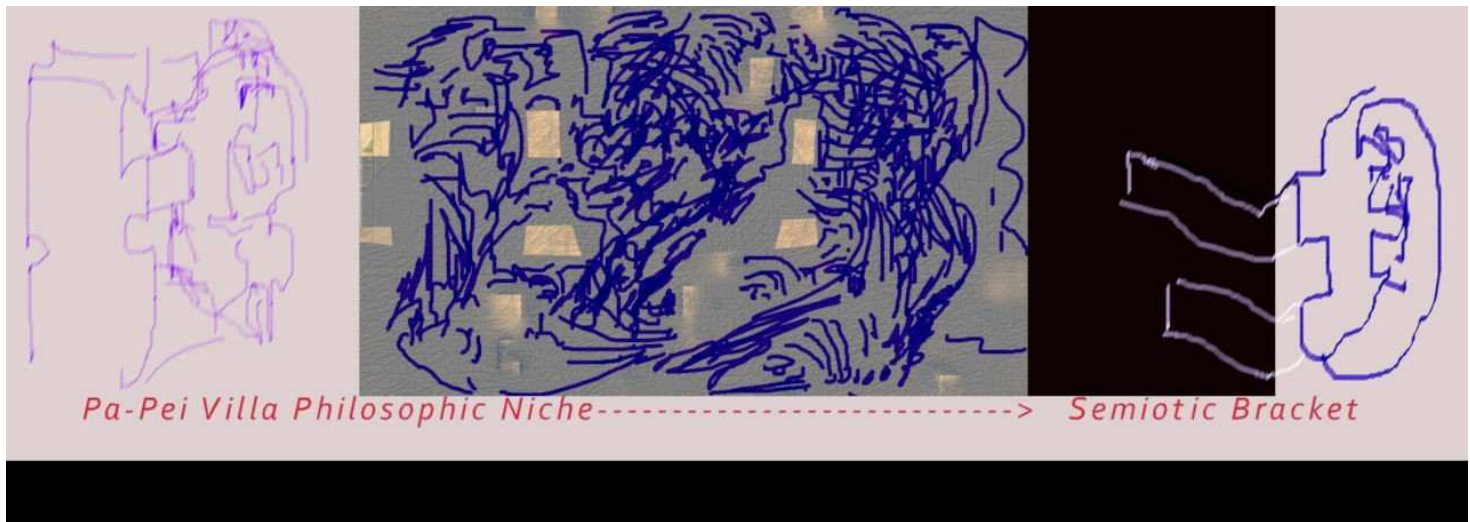
Seismograph 2



Seismograph 1









The lexical nearness of the PIE forms as morphemes or centrality indicating a morphological entity of making, The Sanskrit affinity for drawing as a generalized idea of presenting this, and the Greek modes of relating contingencies and circumstance are separated from the I Ching by territory and influence, the I Ching perceiving a setting forth of events as a continuity which is set forth by change and perceived as a field of action: what intrigues me, looking across both characterizations and looking as our current semiotic niche and philosophical bracket of cyber Dianetics is that the formulation the media is the message in order to remain coherent must adapt to narrative levels, states or as I improvise the term, etchants of information architecture in which according to the experience I set forth in my drawings has to do with a drawing mode in the first place, seeking its own adaptations of prosody and strophe which accumulates artifacts of chance, (For Smithson then the allegory of “collecting” which accumulate a ground similar to the events of anamorphic lense events in film for example, thus the making becomes the ground for that which is then made again in a kind of counter spin of events.